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ABSTRACT

This booklet is a compendium of instructional units designed to supplement and thereby increase the effectiveness of 39 16mm films related to Mexican American studies available on loan from the Mexican American Curriculum Office. Units and films deal with a variety of topics such as applying for a job; arts, crafts, and architecture of Mexico; Chicanos; Hispanic heritage; cultural conflicts; human geography; civil rights; social problems; and intercultural education. Each unit contains a brief description of the film, suggestions for preparation before viewing it, a list of the concepts developed in the film, followup discussion questions to aid the teacher in analyzing the film, followup activities and projects to allow students to do more indepth study on individual topics, and additional resources to supplement each unit. (JR)

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INSTRUCTIONAL FILM UNITS

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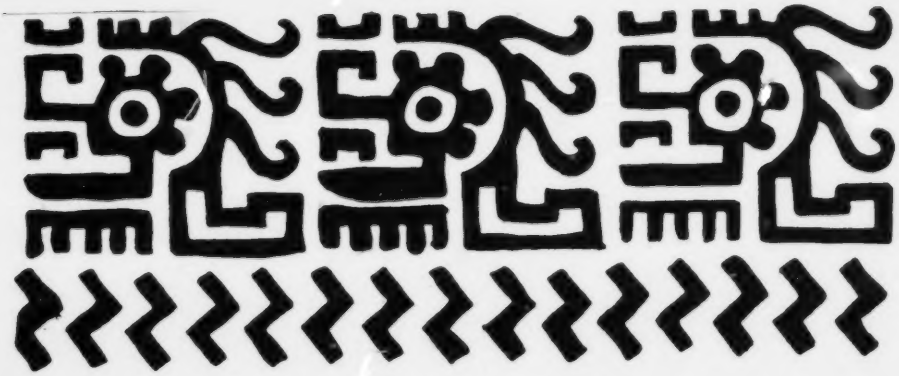

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PREFACE

This booklet is a compendium of instructional units which accompany the 16 mm films owned by the Mexican American Curriculum Office.

The units are designed to increase the effectiveness of the films. They contain background information for the teacher, preparation before viewing, and discussion questions to be used after viewing the film. Projects are also suggested if the teacher should want to expand the film into a unit of instruction and additional resources are listed.

If you would like further assistance with these films or in locating additional materials, please call the office at 729-5111, ext. 249.

TABLE OF CONTENTS

Applying for a Job, 13 minutes	1
Architecture Mexico, 20 minutes	4
Arts and Crafts of Mexico, Part I, 14 minutes	8
Arts and Crafts of Mexico, Part II, 11 minutes	12
Brooms of Mexico, 26 minutes	16
Chicano!, 27 minutes	18
Children of the Seasons, 25 minutes	21
Drop Out Now -- Pay Later, 24 minutes	23
Felipa, North of the Border, 16 minutes	27
Hispanic Heritage, 15 minutes	30
How's School Enrique?, 18 minutes	33
Hunger in America, 51 minutes	36
Latino: A Cultural Conflict, 21 minutes	39
Making a Pinata, 11 minutes	41
The Mexican American Heritage and Destiny, 29 minutes	43
The Mexican American Speaks - Heritage in Bronze, 20 minutes	47
Mexican Americans - The Invisible Minority, 38 minutes	52
Mexican Dances - Part I, 18 minutes	55
Mexican Dances - Part II, 18 minutes	58
Mexican or American, 17 minutes	60
Mexican Potters - Clay Art in Old Mexico, 11 minutes	63
Mexico - Land and People, 20 minutes	65
Migrant, 52 minutes	71
Minority Youth: Angie, 11 minutes	75
The Most Hated Man in New Mexico, 26 minutes	77
North from Mexico, 20 minutes	79
The Orange and the Green, 21 minutes	82

The Owl Who Gave A Hoot, 14 minutes 86

Sabado With Ramon, 12 minutes 88

Sentinels of Silence, 19 minutes 91

Siqueiros - El Maestro, 14 minutes 96

Starting English Early, 30 minutes 99

Strangers in Their Own Land: The Chicanos, 16 minutes 101

Taxco, Village of Art, 17 minutes 103

Texas and the Mexican War, 18 minutes 105

To Be Somebody, 29 minutes 108

Yo Soy Chicano - Part I, 40 minutes 110

Yo Soy Chicano - Part II, 40 minutes 118

Yo Soy Joaquin, 23 minutes 124

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Applying for a Job

13 minutes
Secondary and Adult

Part I - Description of the movie

After a summer as a recreation counselor, Ruth is concerned over her dwindling financial resources and wonders about the possibility of getting an office job, though she has little training. Her friend Lori suggests that she try the state employment agency for help.

Ruth's first encounter in her job hunt is with an interviewer at the state employment agency. There she learns that she does not have many office skills. She is advised to take some business courses and is given an appointment for free aptitude tests and vocational counseling. Ruth's tests show that she has an aptitude for office work, but her counselor tells her there are no openings immediately available.

Ruth begins to make the rounds on her own. She tries a private employment agency but is turned down because of inadequate training. In desperation, she rushes out to answer an ad for a clerk-typist without dressing properly or taking her resume. This lack of preparation makes her nervous, and she fails the typing test. Ruth does not get the job - she gets a much needed lesson instead.

When she is sent out on an interview by the state employment agency, Ruth is determined to make a good impression on the interviewer. She prepares carefully. This gives her confidence, and she gets the job as a receptionist with a large company. When Ruth finishes telling about her experiences, she says, "I was pretty happy - I had my first real job."

Part II - Preparation before viewing

While watching the film, have students list:

1. Clothing, attitude, mannerisms which the film points out as being beneficial in obtaining a job and those that are detriments in obtaining a job.

2. Have students list services provided by the State Employment Agency.

Part III - Concepts developed within the film

1. To show some of the ways in which a first job may be obtained.

2. To indicate the wide range of services provided by a state employment agency.

3. To provide specific information on techniques and procedures in applying for a job.

4. To illustrate the actual job application and interview procedures and some of the kinds of people who will be encountered.

Part IV - Follow-up discussion

1. Other than the state employment office, where might Ruth first have searched for help in finding a job?

2. How might Ruth have better prepared for office work?

3. What suggestions did the interviewer at the state employment office make for finding out about available jobs?

4. What did Ruth learn from the mistakes she made in her first real job application and interview?

5. Why are first impressions so important?

6. What should you have available when you apply in person?

7. How should you dress for a job interview?

8. What questions should you be prepared to answer in an interview?

9. What questions should you ask when being interviewed?

10. What factors, other than training, are important in making a favorable impression in an interview?

11. Why should you inform the interviewer about many types of experience you have had, even if they are not directly related to the job for which you are applying?

12. How can a person who has limited skill and experience remedy these doficiencies?

Part V - Projects

1. Ask students who have at some time applied for jobs to discuss their experiences.

2. Work up a checklist of items to be considered before a job interview by asking students for their suggestions.

3. Interested students can collect different types of application forms from local businesses and explain their purpose and variety.

4. Have students elect a panel charged with deciding which of them will be hired for desirable office jobs. Then set a deadline for submitting letters of application and let the panel use these to do the hiring.

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5. On the basis of their examination of application forms, have students draw up personal data sheets, or resumes.

6. Conduct simulated interviews, with students taking turns as interviewer and applicant. Discuss the thoroughness of each participant and the impression they have made.

7. Invite a personnel interviewer to discuss what is looked for in job applicants and to interview student volunteers for the class to observe.

8. Encourage students to learn everything possible about particular occupations, using the classified advertising of local newspapers as the source. Discuss what can, and cannot, be learned about available positions from this source.

9. Administer skill tests likely to be used in local companies for screening applicants.

10. Prepare students to take civil service examinations by giving them similar practice materials.

Part VI - Resources

1. Drop-out Now -- Pay Later, film

2. To Be Somebody, film

3. Encyclopedia of Careers; Vol. I & II 371.4

4. Modern Vocational Trends, Reference Handbook 371.42

5. High School Equivalency Examinations 373

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Architecture: Mexico
30 minutes
6th grade and up

Part I - Description of the movie

The film deals with the modern architecture of Mexico as reflected in the expansion of Mexico City and the new housing development on the site of a new lava bed. The advanced architecture and facilities of the new University of Mexico are treated in detail.

Part II - Preparation before viewing

Ask the students to observe:

1) techniques used to assemble the structures mentioned.

2) any similarities in design, either structural or artistic.

3) art as used in Mexican architecture.

Part III - Concepts developed within the movie

1) INTRODUCTION -- Three thousand years before the Aztecs built their capitol of Tenochtitlan, the eruption of a volcano buried an advanced civilization a few miles from what is today Mexico City. During the Spanish conquest in the 16th century, the Aztec capital was burned, and present day Mexico City erected. The Spanish colonial architecture still stands, but modern architects have turned to the ancient volcanic lava bed as a site for starting new housing developments.

2) MEXICO CITY -- A new social consciousness in the capital is working toward slum elimination; the under-privileged are being moved to new housing developments. The government alotted one million square feet of land for one such project. With only 10% of the land being used for housing, the remaining 900,000 square feet went for park and recreational facilities. A one-bedroom apartment in the new development rents for ten United States dollars a month.

3) NEW BUILDINGS -- The modern architecture of Mexico reflects a complete break with European tradition, and shows the influence of architects and designers Richard Neutra, Bousier and Nice Vandero. Fine contemporary structures house the Hydraulic Resources Commission, the American Embassy, Hall of Records; the new Social Security building has been used for many international congresses.

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4) GARDENS OF PEDREGAL -- Most outstanding of the new architectural developments is at the Garden of Pedregal on a portion of the ancient lava bed. Houses in Pedregal follow functional designs and are constructed in their entirety of indigenous materials. Excavation was kept to a minimum . . . the houses seem to be balanced lightly on the site, but they are skillfully anchored to the lava. Small ravines and declivities in the lava are made into swimming pools and flower-filled ponds. Walls, too, are constructed of the lava.

5) NATIVE LABOR -- Since Mexican workmen have only begun to use blueprints, each architect acts as his own contractor and engineer, depending upon a maestro with a general knowledge of the old skills to translate his design into actuality.

6) UNIVERSITY OF MEXICO -- Carlos Lasso joined forces with more than a hundred architects in designing the new University of Mexico on the volcanic lava bed. Native labor was used in the construction of more than 90% of the University. The walkways are quarried from the lava on the site. The walls of the Exhibition Hall and Rectory are covered with marble from a neighboring state. The glass in the Rectory tower was manufactured in Mexico, and the steel for all the buildings fabricated in Mexican mills.

7) OLYMPIC STADIUM -- Bulldozers were used to break through the surface of the volcanic lava and push the excavated material outward and upward from the center to form a huge saucer with a seating capacity of 110,000. The tremendous high-relief, multi-colored stone sculpture on the front wall of the stadium is by artist Rivera.

8) LIBRARY -- The University Library, ten stories high, has a capacity of two million volumes. Most notable building on the campus, all four facades of the tower are covered by stone mosaics depicting the pre-Hispanic culture and the culture of Mexico from the Conquest on. The mosaics were first drawn to a reduced scale, then executed piece by piece on the ground, and then hoisted into place with primitive block and tackle.

9) SCIENCE -- The 15-story building housing the faculty of the Sciences is the tallest concrete structure in Mexico. It serves 8,000 students and has 26 lecture halls, each equipped with motion picture projectors that are on a University television circuit, so that an experiment being conducted in any of the laboratories can be viewed simultaneously in all the lecture halls.

10) MEDICAL SCHOOL -- The Medical School, with a student capacity of 6,000, contains 18 amphitheatres for the study of anatomy and 18 operating rooms equipped with television.

11) VETERINARY BUILDING -- The Veterinary Building has experimental laboratories for the study of animals. It is surrounded by pens and corrals for domestic animals . . . so that experiments may be conducted that will raise the quality of meat animals throughout Mexico.

12) SPORTS -- The swimming area contains four pools in one, with depths ranging from 3 feet to 20, and with diving platforms designed to Olympic specifications. The pools are equipped with underwater lighting for filming competitive events. Tennis courts include an indoor court with accommodations for 4,000 spectators, and ten outdoor practice courts. They are built from quarried volcanic lava with floors of reinforced concrete.

13) STUDENTS' HOUSE -- Designed to accommodate 450 students, the Students' House has its own restaurant, laundry and student-operated cleaning establishment.

SUMMATION

Six thousand laborers were employed in the construction of the University, most of them trained by a small group of experts. The magnitude of the task might be compared with the building of a group of New York skyscrapers and the Yankee Stadium, using for help only farm boys unable to operate machinery or read blueprints. Even so, a job that was slated to take five years was finished in three - and one of the world's most advanced Universities erected upon the site of one of its most ancient cultures.

Part IV - Follow-up activities

1) Compare and contrast art as used in Mexican Architecture with art as used (or not used) in architecture of other countries.

2) Discuss similarities of design and structure in Mexican architecture.

3) Reconstruct miniature buildings as shown in the film.

4) Recreate downtown Mexico City; University of Mexico, etc. as a class project.

5) Write a report or discuss the advantages and disadvantages of the techniques used to build in Mexico.

6) Compare architectures of ancient peoples -- Greek, Roman, Egyptian, Mayan, Aztec, Chinese, Babolonian.

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Part V - Resources

1) Siquerios El Maestro - film
(emphasizes 3-dimensional mural techniques)

2) Ancient Mexican Architecture 722.91

3) Living Architecture: Mayan 722.91

4) Mexican Homes of Today 728.609

5) Builders in the Sun - Five Mexican Architects 720.9

6) Idols Behind the Altars 709.72

7) The Architecture of the Southwest 720.979

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Arts and Crafts of Mexico Part I

Grades 4 through 10, 14 minutes

Part I - Description of the movie:
Pottery and Weaving

In this film you will see an Indian woman making pottery of the same type that was made before Columbus discoverd America. You will watch the fashioning of exquisite Talavera ware in Puebla--and the typically Mexican pottery of Tonalá. You will see the Garcia family making serapes, performing each step themselves, from the sorting and spinning of the wool to weaving it on an ancient loom.

Part II - Preparation Before Viewing

In watching this film, you may be interested in comparing the techniques and designs used in different villages. You will discover how experts can tell where a piece of pottery comes from by its characteristic color, pattern or design.

List the following words and phrases from the film narration on the chalkboard, to be defined and discussed both before and after showing the film.

Tzotzile Indians (zoté-zee-lay) -- tribe of southern Mexico

Zapotec Indians (sah-poḱ-teck) -- tribe living in the state of Oaxaca

Amatenango (ah-mah-teh-nahṅ-go) -- village of southern Mexico

Coyetepec (coy-oh-taý-peck) -- village near Oazaca

Puebla (pweḱ-vlah) -- city east of Mexico City

Tonalá (toh-nah-laḱ) -- village near Guadalajara

Teotilán (tayOoh-tee-tlahṅ) -- village in the state of Oaxaca

serape (seh-raḱ-pay) -- hand-woven blankets worn as cloaks by men

rebozo (ray-boḱ-so) -- shawl and head covering worn by women

Talavera ware (tah-lah-vaý-ra) -- pottery of Puebla, named for a city in Spain

black ware--pottery made in Coyetpec

pottery
kiln
glazed
lead oxide
metallic tone
potter's wheel
shearing
sorting
carding
spinning
bobbin
skein
craftsmen
Spanish conquerors
Indian and Spanish influences
handicrafts

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Part III - Concepts developed within the movie

Handcrafts flourish in Mexico, where Spanish and Indian cultures blend in art.

In Mexico pottery making and weaving techniques create unique types of art.

Part IV - Follow up activities

1. Why is Mexico famous as a land of arts and crafts?
2. Why do you think so many things are still being made by hand in Mexico, rather than by machine?
3. From what national backgrounds do most of the people of Mexico come?
4. How can you usually tell where a piece of pottery comes from?
5. Which handicrafts are more influenced by the Spanish? Which by the Indians?
6. Recalling some of the handicrafts you saw in the film, tell which regions of the country they come from.
7. How is the metallic tone of the black ware produced? How long has black ware been made in Mexico
8. How is Talavera ware different from black ware? Where is Talavera ware made?
9. Where did Talavera ware originally come from?
10. How is Talavera ware formed?
11. Why is Talavera ware made in the city of Puebla?
12. When did the potter's wheel first come into use in Mexico?
13. How is the typically Mexican pottery made in Tonalá different from black ware and Talavera ware?
14. What is the origin of the designs for the pottery made in Tonalá? How is the pottery decorated?
15. What is a serape? What is it used for?
16. Describe the steps involved in making a serape (sorting, washing the wool, carding, spinning, dyeing, weaving).
17. When did the Indians of Mexico first begin making scrapes?

18. Why didn't the Indians make serapes before the coming of the Spanish conquerors?

19. What is a rebozo? How does it differ from a serape?

20. How does the Mexican government encourage the arts and crafts?

21. Why do you think handicrafts flourish in Mexico, perhaps more than anywhere else in the world?

22. What do you think will happen to the arts and crafts as Mexico becomes more industrialized?

Part V - Projects

1. Draw or paint border decorations on paper; then transfer them to paper plates, wooden bowls, hot pads, tiles, or other objects you would like to decorate. If you would like to find out more about typically Mexican designs, look for a good book on the subject in your local library. For example, Made in Mexico, by Patricia Fent Ross.

2. Design patterns for rugs, mats, blankets, runners, handkerchiefs or hangings. Use Mexican motifs for some of the patterns.

3. Bring a simple hand loom to class--or make one as a class project. Many attractive articles can be woven from discarded or inexpensive materials--yarns, bamboo strips, raffia, reeds, strips of dyed sheets. From these materials you can make such things as placemats, purses, rugs, hot pads, decorative blankets, and pillow covers.

4. Read about and compare some of the past and present cultures in which weaving had an important part. Collect pictures of different types of weaving from all over the world. An especially interesting comparison might be made between the work of Mexican Indians and Indians in the United States.

5. Experiment with making pottery in class. Projects may be as simple or as extensive as time and equipment permit. Some students may want to shape pottery by hand; others may wish to use a wheel. For a good visual demonstration, see the EBF film, POTTERY MAKING.

6. Set up a Mexican market exhibit in the classroom. Perhaps some members of the class can bring articles that were made in Mexico; others can be made by pupils who are interested in pottery-making and weaving.

7. Read about and report on some of the ways in which a society changes when machines and factories are introduced. Were arts and crafts ever an important part of everyday life in the United States? What kinds of things were hand-made in colonial times? Do you know of any regions in the United States where handicrafts can still be found?

1)	Arts and Crafts of Mexico; Part II	film
2)	Mexico, Land and People	film
3)	Mexican Dances; Parts I & II	film
4)	Let's Visit Mexico, by Caldwell	917.2
5)	The First Book of Mexico, by Epstein	917.2
6)	Mexico, by Fischgrund	917.2
7)	Mexico City, by Fischgrund	917.2
8)	Getting to Know Mexico, by Gomez	917.2
9)	Mexico, Land of the Plumed Serpent, by Grant	917.2
10)	Mexico, the Country and it's People	4 filmstrips & 4 records
11)	Mexico: Our Dynamic Neighbor	6 filmstrips & 4 records
12)	Sabado with Ramon	film
13)	People of Mexico	filmstrip
14)	Mexico, the Cities	study prints
15)	Mexico, the Countryside	study prints
16)	Mexico, Crafts and Industries	study prints
17)	Clay Pots in Mexican American Curriculum Office (available for use)	
18)	I Saw It In Mexico (Arts and Crafts)	filmstrip series
19)	Taxco - Village of Art	film
20)	Art of Ancient Mexico, by Glubok	759.172
21)	Mexican Potters; Clay Art in Old Mexico	film
22)	Mexican Jewelry, by Davis	739.2
23)	Made in Mexico, by Ross	745
24)	Arts and Crafts of Mexico	filmstrip - 745.5

Arts and Crafts of Mexico Part II

Grades 4 through 10, 11 minutes

Part I - Description of the movie:
Basketry, Stone, Wood and Metal

In this film you will see a part of modern-day Mexico that stretches back into antiquity and draws you in with all the excitement and fascination of a great discovery. You will watch the intricate labor of basket and hammock-weaving, the painstaking care employed by the wood carver and guitar maker. You visit Taxco to see the silverwork--one of Mexico's most finely developed arts. You learn that the art of glassmaking came to Mexico from Spain; and that the fine Mexican lacquerwork is completely Indian in origin.

Part II - Preparation Before Viewing

In watching the film, you will be interested in comparing the techniques, designs, and special materials used in different villages.

List the following words and phrases from the film narration on the chalkboard, to be defined and discussed both before and after showing the film:

Tehuantepec (teh-aan-teh-peck

Atzompa (aht-sohm-puh)

Toluca (toh-loo-ka)

Tecali (teh-kah-lee)

Taxco (tahs-ko)

Paracho (pah-rah-cho)

Amozoc (ah-mo-zock)

sisa (sigh-suh)--compound of oils and insects

aje (ah-hay)--worm like insects used in sisa

onyx	lacquer
ingots of silver	dolomite

Part III - Concepts developed within the movie

Handcrafts flourish in Mexico, where Spanish and Indian cultures blend in Art.

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In Mexico, Basketry, stone wood and metal working techniques create unique types of art.

Part IV - Follow up activities

Questions for Review and Discussion

1. Which of the things you saw in the film were products of "home crafts" (made by individuals or families in their own homes)? Which were made by craftsmen working together in shops or factories?

2. What reasons are there for organizing certain handicrafts such as silver work, in shops and factories? Why is so much of Mexico's fine silver work concentrated in Taxco?

3. What are some of the most popular products of the weaving crafts? What materials are most commonly used for weaving? How are reeds prepared for weaving?

4. What is onyx? How is onyx prepared for carving, and why is it difficult to work with?

5. Is wood carving an ancient art in Mexico, or did it come with the Spanish conquerors? What special contributions did the Spanish make to the Mexican art of wood carving?

6. What are some of the things the santero makes? Why does every large village have its own santero?

7. Why do guitar-makers line their wood up along the street?

8. Is glassmaking an Indian or a Spanish art? Are there many glass factories in Mexico? Who owns and operates the glass factories? Why don't more people pratice the art of glass-making?

9. What is the most important metal mined in Mexico?

10. What are the main steps involved in making a silver bowl?

11. What is lacquerwork? Is it usually done in factories or at home? What is the probable origin of Mexican lacquerwork?

12. How are sisa, aje, and dolomite used in lacquerwork? What makes the lacquer waterproof? What is the vessel to be lacquered made of? How is the laquered vessel painted?

13. Why do the people of Mexico spend so much time making objects with their hands when factories could turn them out more efficiently?

14. What are some of the reasons for the fact that each village has its own specialty?

Part V - Projects

1. Read about and report on the arts of the ancient Indian civilizations which once existed in Mexico -- the Mayas, the Aztecs, and the Toltecs. Find out which of the ancient arts and crafts still exist in Mexico today, and which, if any, are "lost arts". A very interesting book on this subject is Made in Mexico, by Patricia Fent Ross. Another is Mexican Popular Arts, by Frances Toor.

2. Appoint committees to read about and report on the following topics: a) the Spanish influence on Mexican arts and crafts; b) Mexican village life; c) the development of the silver industry - and of silverwork as an art - in Mexico; and d) the influence of folklore on Mexican arts and crafts.

3. Collect pictures, or real examples, of Mexican designs used for pottery, lacquerwork, and weaving. Use some of these motifs, or similar designs of your own, to decorate glassware, pottery, wood objects, fabrics, and leather articles. Choose your own materials (colored enamels, woodblocks, embroidery thread, paint, lacquer, mosaics, etc.) and experiment freely.

4. If possible, arrange to visit a museum which has a good collection of Indian handicrafts. Compare the materials, designs, and techniques with those you saw in the film.

5. Divide the class into groups to work on different craft projects; hand-weaving and basketmaking with reeds, raffia, cane, or straw; whittling or carving with soft woods, such as white pine, basswood, cedar, poplar, birch, or maple; decorating pottery and glassware with paint, enamel, or lacquer.

6. Read about and report on the Mexican fine arts, especially the beautiful murals and mosaics which decorate public buildings all over Mexico. You will find that the works of painters, such as Rivera and Orozco offer a vivid and exciting pageant of Mexican history.

Part VI - Resources

1.	Arts and Crafts of Mexico - Part II	film
2.	Mexico, Land and People	film
3.	Mexican Dances - Parts I & II	film
4.	Let's Visit Mexico, by Caldwell	917.2
5.	The First Book of Mexico, by Epstein	917.2
6.	Mexico, by Fischgrund	917.2
7.	Mexico City, by Fischgrund	917.2
8.	Getting to Know Mexico, by Gomez	917.2
9.	Mexico, Land of the Plumed Serpent, by Grant	917.2
10.	Mexico, the Country and Its People	4 filmstrips and 4 records

11.	Mexico, Our Dynamic Neighbor	6 filmstrips and 4 records
12.	Sabado With Ramon	film
13.	People of Mexico	filmstrip
14.	Mexico, the Cities	study prints
15.	Mexico, the Countryside	study prints
16.	Mexico, Crafts and Industries	study prints
17.	I Saw It In Mexico (arts and crafts)	filmstrip series
18.	Taxco Village of Art	film
19.	Arts and Crafts of Mexico	filmstrip

Brooms of Mexico
26 minutes
Secondary and Adult

Part I - Description of the movie

The poetry of Alvin Gordon combines with the drawings of Ted Grazia and live photography to present the dreams, hopes, and memories of six Mexicans for whom a broom is an important part of life.

Part II - Preparation before viewing

1) Have the students notice the importance the broom has for each of the speakers.

2) Observe the architecture and life style of each person represented.

3) Notice verse style used in each poem.

Part III - Concepts developed within the movie

1) Simple things (like brooms) mean different things to different people.

Part IV - Follow-up activities

1) Pick two persons represented and compare and/or contrast their feelings brought out by sweeping.

2) Compare the life style of persons shown -- How does their life style affect their feelings brought out by sweeping?

3) Pick a common object that is often used by different persons. Write a poem, or a series of poems, describing how different people might use the object.

4) Choose a seventh person not shown in the film and write another poem in the same style as used in the film.

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Part V - Resources

The following resources are examples of Mexican and Mexican American poetry:

1)	12 Spanish American poets, by Hays	861 H
2)	Neruda and Vallejo - selected poems, by Bly	861 B
3)	An Anthology of Mexican Poetry, by Paz	861
4)	Configurations, by Paz	861
5)	Nothing in the Word (Aztec Poetry), by Berg	897.4

Chicano!

27 minutes
High School - Adult

Part I - Description of the movie:

Chicano examines the points of view of different Mexican Americans and how each one sees the position of the Mexican American in American society. The dilemma of identifying with the Anglo (assimilation) or the Mexican heritage (Chicano), or somewhere in-between is evident in points made by Mexican American professionals, students, workers, and farm laborers.

Chicano also presents the extent of the Chicano movement in the Southwest (specifically, California) in scenes from the Los Angeles Moratorium of 1968.

Part II - Preparation before viewing:

Students should be encouraged to study the experience that Mexican Americans have had in this country before viewing the film. The Mexican American Movement is quite strong in the American Southwest, and has been felt as far East as Michigan and Ohio. It is a human, social, and economic struggle involving many issues: education, attitudes, housing, human rights, farm labor, and civil rights. Chicano presents the Mexican Americans as a heterogeneous group, with some anglicized to the point where they do not identify with the movement at all, while others reject the Anglo world and seek an identity as a Chicano, and still others identify with both.

Some terms and slogans used in the film:

1) Chicano — A philosophy, a way of life, usually associated with a younger, more activist Mexican American. The term can be very insulting to Mexican Americans who do not identify with it.

2) Anglo — A non-perjorative term for a White person.

3) Mestizo — Spanish term meaning the mixture of Indian and Spanish that makes the Mexican people.

4) Anglicize — To think and act like an Anglo and reject your Mexican heritage.

5) Barrio — Spanish term for a Spanish-speaking neighborhood.

6) East L.A. — The largest concentration of Mexican Americans in the United States. Los Angeles county has a Mexican American population of over one million.

7) Mono-lingual Mono-cultural — American society as being predominantly English-speaking, and White, middle-class oriented.

8) Huelga! — Spanish for strike! A tactic used frequently by organizers under the direction of Cesar Chavez.

9) U.F.W.C. — United Farm Workers Committee - Labor Union organized by Cesar Chavez. U.F.W. organizes boycotts of lettuce and grapes in California in an attempt to improve the wages, housing, fringe benefits, and working conditions of field workers in the Southwest.

Part III - Concepts developed within the film:

Mexican Americans are a heterogeneous group. A common view in Northwestern Ohio is that most Mexicans are pickers. This is inaccurate. Historically, socially, economically, and racially, the Mexican American has had a variety of experiences. Hence the different points of view registered by spokesmen interviewed in the film, and the different terms for the group, i.e. Mexican American, Latin American, Chicano, etc.

Issues of the Mexican American Movement:

a) Agricultural Workers: About 10% of Mexican Americans migrate, follow the crops on the migrant stream. The need to improve the conditions of migrant workers is obvious: housing, pay, working conditions, and fringe benefits all should be improved. Education of migrants is often spotty at best. Bilingual teachers and administrators are needed in many areas of the Southwest.

b) Social issues: Chicanos feel that they are being denied a piece of the American pie because of race. They experience discrimination similar to that of Black Americans. The same social issues, housing, jobs, equality in all facets of American life that are related to the Black Movement, are present in the Chicano Movement.

c) The symbol of the railroad: Many of the railroads in the Southwest were built by imported Chinese and Mexican labor. Today, most of the railroad section crews in the Southwest (80%) are composed of Mexican American men. The first barrios developed near railroad camps, and later, railroads became convenient dividers to segregate sections of cities.

Part IV - Follow up discussions:

1) What are some common stereotypes of Mexican Americans? Did the film reinforce your image of Mexican Americans, or did it present a different image?

2) Why do Chicanos find it difficult to "melt" into the American Melting Pot and assimilate into American society?

3) How can people from within the same minority group hold such widely different views of their position in society?

4) If the United States is a monolingual, monocultural society, what dilemmas does this present for the Mexican American?

5) Should culturally different people attempt to Americanize themselves, or should they attempt to maintain some of their culture? In this sense, how are Mexican Americans different from European ethnic groups?

Part V - Projects:

1) View and discuss the movie Migrant, available from the Mexican American Curriculum Office.

2) Investigate some of the issues of the Mexican American Movement. Have a speaker from the local community in to talk about local concerns of Mexican Americans.

3) Investigate contributions Mexicans and Mexican Americans have made to the historic and economic development of this country.

4) Investigate the education of Spanish-speaking children in the Southwest.

Part VI - Resources:

1)	Strangers in Their own Land	film
2)	Hunger in America	film
3)	Migrant	film
4)	Mexican American Chronicle, by Acuna	301.45 A
5)	Mexican Americans in School, by Carter	371.97 C
6)	North from Mexico, by McWilliams	973 McW
7)	La Causa Chicana, by Mangold	323.4 M
8)	Chicanos; Social and Psychological Perspectives, by Wagner	301.451 W

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Children of the Seasons

25 minutes, color
Of professional informational interest only

Part I - Description of the movie:

A summary of the techniques used and the philosophy behind the Ohio State Department of Education's program of migrant education.

Part II - Concepts and outline of the movie:

A. Migrant laborers are necessary to the agricultural economy of Ohio. Only 10 to 20 per cent of the children of migrant laborers complete high school.

B. The Ohio State Dept. of Education, with the help of ESEA Title I, are trying to educationally prepare these children for the future.

C. Migrant children pose two problems to "traditional" education:

1. Irregular school attendance.
2. 90% of the children speak only Spanish.

D. Because the irregular school attendance cannot be altered, Ohio aims their program at the development of functional language skills of the migrant child.

E. Various techniques are used to develop functional language skills:

1. Basic conversation, sentences, and phrases are used to develop speech patterns.
2. Plays, music, puppets, games, and field trips are used to develop conceptual understanding of the English language.
3. Activities are related to the children's culture and emphasize an awareness of self.
4. The interrelationship of Social Studies, Math, and Science help to increase vocabulary development and an increased familiarity with English reinforces the development of language skills.
5. New concepts are associated with known and understood concepts.

F. Inservice training is provided for the staff of teachers, teacher aides, and administrators.

G. The teacher aides are available to work with individual students in order to increase learning.

H. Ohio is a member of an Interstate Co-operative Adventure, which brings teachers to Ohio from the home state of the children. These teachers are advantages because:

1. They are familiar with the problems of the migrant children.
2. They are able to relate concepts to familiar experiences.
3. They are able to speak the native language of the children.
4. They provide a continuity between the education received at home and the education received in Ohio.

I. Ohio is part of a computer network which operates to help reduce the barriers imposed by mobility. Information as to the child's ability; health record; academic interests; home state achievement; and migrant education achievements are available nationwide.

J. Ohio State cooperates with regional and local agencies in order to provide for:

1. Nursery and pre-school care.
2. Recruitment of students.

K. In summary, Ohio works in three areas to provide for migrant education and improve the quality and scope of the program:

1. Participates nationally with:

   a. Problems involved in the transfer of pupil records.
   b. Supplemental curriculum development.
   c. Problems of improving educational programs for the migrant child.

2. Develop its own plan to serve as many children as possible.

3. Comprehensive inservice training.

For further information, contact the:

Ohio Department of Education
Director of Federal Assistance
Columbus, Ohio

Part III - Resources:

The film, Starting English Early, which discusses more ESL techniques, is a valuable supplement to this film. It is also available from the Mexican American Curriculum Office.

Drop Out Now -- Pay Later

24 minutes - color
10th grade and up

Part I - Description of the movie:

Addressed to Mexican American students who have, or are considering, dropping out of High School. The film stresses the value of becoming skilled at college or trade schools and emphasizes that the future of an individual is only contingent upon the ambition of that individual.

Part II - Preparation before viewing:

1) Have the viewers discuss why they did or want to drop out of high school; or, if this is being presented to a general group, have them discuss the reasons they believe people do drop out of school.

2) Have the viewers list as many occupations as they can. After each occupation, have them estimate how much salary the occupation makes in one year and how much schooling is required to be qualified for the job.

3) Have the viewers list the kinds of behaviors (things) they think would help people stay in school or do better in school. Also have them list the things they believe the schools could or should do to encourage students to stay in school.

Part III - Concepts developed within the film:

1) Your future is important to you, your family, and your community. Some of the future's problems can be overcome by education.

2) What you do with your life is up to YOU. You CAN DO anything you want, if you want to strongly enough.

3) High School dropouts traditionally:

   a) can't find jobs.
   b) lose their jobs often; have the lowest employment rate.
   c) are the first to be laid off of jobs.
   d) receive less pay through the course of their employment than those who finish high school.
   e) lose pride because they have no job; face a future of poverty.

Part IV - Follow up discussion:

1) A. Compare the reasons for dropping out expressed in the movie to the ones listed by the class before the film.

The reasons given in the film were:

a) We have problems.
b) Boring teachers.
c) School teaches us about dumb things.
d) Need money.
e) Can't read well enough to get good grades.
f) Silly rules (smoking, truancy, etc.)
g) Got pregnant.
h) Parents don't speak English; don't understand about local education policies and opportunities.
i) Anglos look down on me.

B. Are these real problems or just excuses?

C. Could someone overcome these barriers if they really wanted to?

D. Do you know of persons who have overcome barriers of these types in order to attain something they really wanted? Discuss.

2) A. Compare the behaviors necessary to stay in school pointed out in the movie to the list devised by the viewers before the movie. The reasons given in the movie were:

a) Always be on time.
b) Listen to what the teacher is saying.
c) Ask for help.
d) Do your homework.
e) Consult with a teacher or the counselor when you have a school problem.
f) Use the library.

Can you think of others?

B. The movie suggests several things schools can do to encourage students to stay in school:

a) Conduct a Bilingual - Bicultural program.
b) Conduct a P.T.A. meeting in Spanish.

C. What else might the schools do? How can these ideas be expressed to the school board so that they are aware of a need and some solutions?

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3) The film suggests MANY kinds of jobs available for bilingual persons -- airlines, real estate, banks, insurance, advertisement, government, secretary, entertainment, politics. Why is bilingualness a unique and desirable ability? Why would these kinds of occupations seek bilingual persons? What other companies would be enhanced by hiring a bilingual person?

Part V - Projects:

1) The movie offers technical or trade schools, junior colleges, and four-year colleges as possible roads to good jobs. Invite recruitment representatives from these types of local schools to talk to the group. Have them stress:

   a) Admission procedures and bring forms for the viewers to complete.

   b) Financial aids -- foundation grants; minority admissions programs; scholarships; opportunity loans; federal loans and scholarships.

   c) Job opportunities upon completion of the course of study.

   d) Availability of night class and work/study opportunities.

(Editor's note: Don't let the viewers be put off by an uninterested recruitment person -- when you ask for a speaker, INSIST on someone who is REALLY interested in enrolling minority persons.)

2) If some of the viewers have already dropped out of school, invite a counselor to speak to them about:

   a) Continuing Educational Programs and/or Adult Educational Programs.

   b) Re-entry into high school in order to obtain a high school diploma.

3) Have the viewers compile a list of specific actions which they feel the local school could do to keep students from dropping out of school. Have them present the list to the school board for consideration. If this seems to get no action, enlist the support of local leaders or the local newspaper.

4) Consult Occupational Outlook Handbook and check the occupations the students listed before the film. Compare their estimates of earning power and years of training necessary. Look up any other occupations they are interested in. Multiply out the yearly salary of several occupations times the average number of years to retirement of the group present (High School audience times 45 years; Adult audience times 25 years, etc.)

   Discuss these figures and compare to drop-out type jobs. Discuss and compare the amount and cost of the education required for each.

5) Invite a representative from Ohio Bureau of Employment Services to speak to the group about requirements they look for when placing persons in jobs. Have him bring application forms to be filled.

Part VI - Resources:

1)	Occupations Outlook Handbook	
2)	Applying for a Job	film
3)	To Be Somebody	film
4)	Encyclopedia of Careers	371.4
5)	Catalogs From Various Technical Schools; 4 year colleges; 2 year colleges	

Felipa, North of the Border

16 minutes - color
5th grade and up

Part I - Description of the film:

Felipa, a Mexican American girl, living in Tuscon, Arizona, tutors her uncle so that he can pass his driving test and get a job. The film points out the values and concerns of people.

Part II - Preparation before viewing:

1) On a map locate: Mexico; Texas; and Tuscon, Arizona.

2) Explain the term bilingual. Felipa and her family are bilingual. They speak both English and Spanish.

3) Have the students consider what would happen if they were to take a test in a foreign language. Have them recall how long it took them to learn to speak and read their own language (from when they were born until first or second grade).

Part III - Concepts developed within the movie:

The film shows how the problems of the Mexican Americans affect their everyday life. It uses a specific personal incident to make these problems more real.

The problems pointed out in this film are:

1) Very limited use of English in an English speaking country.

2) Attitude of Anglos toward Mexican Americans.

3) Rigors of agricultural labor.

The film also presents these positive aspects of being Mexican American:

1) Close relationship between members of the family.

2) Future aspirations of the young Mexican Americans for a better life.

3) Ability to speak two languages.

Part IV - Follow up discussion:

1) In this film, the fact that Felipa's uncles primary language is Spanish, makes it difficult for him to study for the drivers test. Can you think of other situations when this might also be the case? Can you think of situations when knowing two languages would be beneficial? (Jobs on airlines or in international business, etc.)

2) Felipa is bilingual; she speaks two languages. How is this ability useful to Felipa? (She can tutor her uncle; speak to her grandfather and the policeman.)

3) Discuss the attitude the Anglos in the film have toward the Mexican Americans:

   a) the boy in the swimming pool to Felipa.

   b) lady in the car to Felipa's father.

   c) gas station owner to Felipa's father.

   d) drivers test officer to Felipa's uncle.

   In each of the above instances, what was the response of the Mexican American to the Anglo?

4) What are the positive aspects of being a Mexican American as presented in the film? (Close family ties; future aspirations; bilingualism)

   What specific examples in the movie point to these positive aspects:

   a) Felipa and grandfather counting.

   b) Felipa and mother -- tell her where she is going, go to the store for mother.

   c) Felipa and uncle -- tutoring; concern for individual; dancing at the end.

   d) Felipa and her cousin who is a gardener.

   e) Felipa and father.

   f) Father and uncle.

   g) Felipa's future goal for herself.

   h) Felipa's ability to speak to different people.

5) Explain that many street and driving signs are now represented with with international drawings. Have students draw these signs. Also many states now give driving tests in Spanish to Spanish speaking persons.

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Part V - Resources:

These are books about other Mexican American youths:

1)	Soy Chicano, by Fitch	920
2)	Graciela; a Mexican American Child Tells Her Story, by Molnar	920
3)	You Can't Make It By Bus, by Summers	Fic
4)	Viva la Patria, by Campbell	Fic
5)	A Home for Memo, by Freeman	Fic
6)	Antonio's World, by Figueroa	Fic

Hispanic Heritage

Grades 4 - 8
15 minutes

Part I - Description of the movie

Important aspects of Hispanic heritage are traced within the movie to emphasize many of the contributions which have blended into an American way of life. The movie visits the Coronado and Onate Monuments, tours briefly the historic Governor's Palace in Santa Fe, New Mexico, teaches the religious heritage of the Southwest, and explores agricultural influences in small villages such as Chimayo and Las Trampas, New Mexico. Pupils also have a chance to experience the lifestyle of a modern-day ranchero and his vaqueros on one of the vast ranches of the Southwest. These and other significant parts of Hispanic (Spanish and Mexican) heritage are emphasized with on-location filming and recording.

The movie could be used as a supplement to a unit on the American Southwest, or as an introduction to a minority studies or human relations unit on Mexican Americans.

Part II - Preparation before viewing

1. The following words may need explaining:

Hispanic	referring to people of Spanish or Mexican descent or to the heritage from Spain or Mexico
rancho	ranch
ranchero	rancher
vaquero	cowboy
Onate (Own-ya-tay)	Spanish explorer and colonizer in the Southwest. Established the first Spanish settlement in New Mexico
carreta	a ponderous wooden cart. One of the principle means of transportation in the early Southwest. The journey from Santa Fe to Mexico City by carreta took six months
hidalgo	a man of lower nobility
chaparajos	cowboy chaps
Cibola (see-bo-la)	legendary golden cities sought by Spanish explorers
San Gabriel	first capitol established by the Spanish in the Southwest

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2. Use classroom maps to locate the parts of the United States that were formerly Mexican Territory, and before that, part of Nueva Espana, New Spain; stress that until 1836 Texas was part of Mexico, and until 1848 all of California, Arizona, New Mexico, and parts of Colorado, Utah, and Nevada were Mexico. Until 1848, the 42nd parallel was the northern border of Mexico. Have the class list American cities and states as an indication of how widespread the influence of the Spanish language remains today.

3. Have the class compare dates of arrival and activities of the English on the East coast, the French in Canada, and the Spanish in the Southwest. A chart or graph of these dates and activities would be an interesting learning activity.

4. Have the class ready to watch for contributions and new ways of life brought into the area by the Spanish and Mexican settlers.

Part III - Concepts developed within the movie

1. Spanish explorers opened up the Southwest for settlement many years before the English established colonies on the eastern shores of America.

2. Hispanic colonists brought to the Southwest a rich culture of ideas that were adapted to a new way of life (religion, language, laws, government, techniques of farming, mining, ranching, crafts).

3. Ways of living in some of the isolated Hispanic mountain settlements in New Mexico have changed very little over hundreds of years.

4. Much of what the American cowboys were, and the equipment he used, and the language and terms of the range are adapted from the Mexican vaquero.

Part IV - Follow-up activities

1. Summarize with students the parts of Hispanic heritage that were emphasized in the movie.

2. On outline maps, trace early Spanish explorations in North America. Point out to students the vast empire claimed by Spain in the Western Hemisphere during the exploration period.

3. Encourage individuals to report to the class on such subjects as "Early Missions," "The Santa Fe Trail," "The Heritage of the Cowboy," "Spanish Explorations," "Early Mexican Activity in the Southwest."

4. Bulletin board or wall mural displays reflecting Mexican and Spanish heritage can be developed around several themes: Spanish exploration, Mexico in the Southwest, Spanish words used today in English, the lifestyle of the cowboy, Spanish and Mexican influence on the architecture, food and dress of the southwest.

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5. Investigate what happened to the generations of Mexican Americans that followed the first Spanish and Mexican settlers.

Part V - Resources:

1.	The Story of the Mexican Americans: The Men and the Land, by Rudy Acuna	973.2
2.	Cultures in Conflict, by Rudy Acuna	301.45
3.	Mexican Americans; Past, Present, and Future, by Julian Nava	301.453
4.	Southwest Series:	
	Los Primeros	917.91
	Tres Pueblos	917.91
	Los Californios	979.4
	El Mapa	526.8
5.	Crafts Handout	
6.	Information and materials to teach the cultural heritage of the Mexican American child:	
	La Raza Kit - Parts 2 and 3 (Part 2: The Pioneer Heritage) (Part 3: Conflict of Culture)	973

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How's School Enrique?

18 minutes, color
Grades 9 up and professional

Part I - Description of the film:

The film contrasts the educational goals of Enrique as viewed by himself, his parents, and two of his teachers. The symptoms of alienation within the educational system and attendant failure this often implies are clear.

Part II - Preparation before viewing:

A) 1) Have the students make four columns on a piece of paper and list in each column the future educational goals for Enrique as stated by a) Enrique b) Enrique's parents, c) the man teacher d) the woman teacher

These goals are mentioned throughout the film; it may be useful to assign certain students.

2) Have the students note and list the teaching techniques used by each of the teachers.

3) Have the students observe Enrique's house, clothing, games played, condition of streets, and condition of the school he attends.

B) The following terms may need to be clarified with the students:

1)	Barrio	a community where only Mexican Americans live.
2)	Bilingual education	classroom instruction in both English and Spanish.
3)	Teacher attitude	the feelings the teacher has toward himself, his subject, and his students.
4)	Self fulfilling prophecy	a statement or attitude or action which causes the event it described, or thought of, to occur.

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Part III - Concepts developed within the film:

1) The attitude of the teacher has a direct relationship on how the student views his school life and himself.

2) Teaching techniques need to be tailored for the students being taught, not for the subject matter.

3) A student's educational expectations are reinforced or deterred by his parents and his teachers. These student expectations need to be discovered and reinforced.

4) Persons often carry with them pre-conceived notions of how minority members ought to do educationally and in adult life.

Part IV - Follow up discussion:

1) Have the students compare their lists of educational goals for Enrique as stated by Enrique, Enrique's parents, and each of the two teachers.

   What does Enrique want to do with his life? What does he want to be when he grows up? What kind of occupation do his parents wish for him? Why? What occupation does the male teacher in the film think "kids like these" should have? What are his reasons? What hope does the female teacher have for the children? What are her reasons? How do Enrique's goals compare with his teacher's expectations of him?

2) Compare and contrast the two teachers.

   What is the background of each? Where did they grow up and what kind of life did they have? Is the male teacher being unfair to his students? Do you think he wants to (knows he is) be unfair to them? Some students have suggested that the male teacher is unfamiliar with the culture and life style of his students. Can this theory be supported? Refuted? (At this point, the students need to see that teachers generally reflect in their teaching the kind of teaching methods used on them when they were students. The male teacher comes from a different educational orientation than Enrique and his peers. The male teacher should have been taught technique as well as subject matter.)

   What techniques does the male teacher use? (lecture, question and answer, not related to student's needs; makes students do what he wants; impersonal; changed Enrique's name to Henry) Why does he use these? Are there other means of presenting the same information to these students?

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What are the techniques used by the female teacher? (used newspaper, phone conversation, asked personal questions, touches, gets physically close to the students, shows interest in students) Why does she say she teaches in this way? Are these techniques effective? (students had their hands up eager to answer) Students have criticized some of the techniques this teacher uses. Which ones do you think they objected to? Are their objections justified?

3) What opinion do Enrique's parents have toward the present educational system? Can you think of possible reasons for this opinion? (largely Anglo system, lack of Mexican American teachers and administrators, little interest in individuals by teachers or administrators (from persons within the system), no Spanish speaking persons or P.T.A., their own experience in formal education, reports from Enrique about his experiences in school, etc.) What effect might his parents' opinion of school and education have upon Enrique's educational future? What specific things could educational systems and/or social agencies do to alter Enrique's parents' opinions? How would these actions benefit Enrique, and other students like him?

What does the male teacher say about Enrique's parents and what they want for Enrique? Why does he think this? Do you think he has ever spoken to Enrique's parents?

Part V - Resources:

1)	To Be Somebody	film
2)	Drop Out Now; Pay Later	film
3)	Mexican Americans; A History of Educational Neglect, by Carter	371.97
4)	El Plan de Santa Barbara	378
5)	Mexican Americans; A Handbook for Educators, by Forbes	371.1
6)	The Challenge of Teaching Mexican American Students, by Litsinger	371.9

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Hunger in America

2 reels - 51 minutes
Upper Secondary and adult

Part I - Description of the movie

The film presents evidence that 10,000,000 Americans go to bed hungry every night from "gut hunger", accompanied by malnutrition and starvation. The film visits poor people in four areas: Mexican Americans in Texas; sharecroppers in Virginia; Navajo Indians in Arizona; and Negroes in Alabama. Reporters explore factors underlying hunger and indicts the Dept. of Agriculture for its inadequate programs.

Part II - Preparation before viewing

The following terms may need to be discussed:

1. poverty	extreme want of necessities.
2. surplus commodities	excess food from U.S. production that is not salable to anyone, given to malnourished people; they are inadequate food stuffs that do not supply necessary vitamins, minerals, or protein.
3. malnourished or malnutrition	persons do not receive adequate supply of vitamins, minerals, and protein in the food they eat.
4. tenant farmer - share cropper	a farmer who works land owned by another and pays rent either in cash or in shares of produce.
5. poverty culture	this is often confused with persons who are poor. There are persons who have little money (some independent farmers, college students, persons just beginning to make a living) but who do not share in the poverty culture. The poverty culture encompasses persons who have been poor and so without basic necessities, education, and skills, for so long that they see no way to change their way of life. They have lost any hope for a better life in the future.
6. nomads	persons who move frequently to stay with food or water.
7. arid reservation	very dry areas.
8. starchy foods	foods which supply large quantities of starch and/or sugar to the body; contain little vitamins, minerals, or proteins.
9. food stamps	a federal program which allows persons to buy coupons for a small amount of money. The coupons can then be exchanged for larger dollar amounts of food. The stamps must be purchased in quantity for one month at a time.

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10. Department of Agriculture — an office of the Federal Government concerned with the agricultural aspects of the United States. There has been criticism that food stamps and surplus foods should be operated by the Department of Health, Education, and Welfare, rather than the Department of Agriculture, in hopes of better serving the people.

Part III - Concepts developed within the movie

1. 10,000,000 persons in the United States are hungry -- not for extra food -- but for basic foods.

2. The Department of Agriculture operates an inadequate program of giving left-over food stuffs to people.

3. Malnourished people have no energy left in their bodies to work, learn, or play to their full capabilities. This is a waste of human talent.

Part IV - Follow up discussion

1. Make a list of things that are necessary for you to live. Be specific. The film says that 10,000,000 Americans do not have basic necessities. What necessities do you think they were referring to? Compare the two lists.

2. Why do the reporters in the film advocate that the Department of Health, Education, and Welfare handle the distribution of foods and food stamps instead of the Department of Agriculture? What are the interests of the Department of Agriculture? What are the interests of the Department of Health, Education, and Welfare?

3. Why is it that the United States can get a plane load of food to take to foreign countries, but people in America are still starving? What does this say about United States priorities?

4. One of the men interviewed in the film says that the reason children are starving is because "their daddies don't want to work." Support or refute this statement with facts presented in the film.

Part V - Projects

1. Keep a list of ALL the foods you eat during a seven day period. If possible, determine the price of the food you have eaten. Using this amount, figure what it would cost for you to eat for a year.

2. Using the listing of all the food you ate for a seven day period, figure what vitamins, minerals, and proteins were contained in these foods.

   Compare that to the vitamins, minerals, and proteins contained in the average surplus commodities; flour, lard, peanut butter, beans, and rice.

3. Find an average cost per month that the families in the classroom spend on food. Using these figures, do you think it is possible for a family of four to eat on $82.00 worth of food stamps per month? (This is the maximum a family of four can receive.)

Part VI - Resources

1.	Migrant	film (two-part)
2.	Accent on Youth - Oct. 1973 - pamphlet	
3.	Poverty Warriors, by Zurcher	309.26
4.	Soy Chicano	920

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Latino: A Cultural Conflict

Grades 7 - 12 21 minutes

Part I - Description of the movie:

Latino is a film about cultural conflicts between Spanish speaking people and the Anglo community in a large American city. The story features a high school boy named Mauricio. At school, we see how basic cultural differences lead to misunderstandings between Latin students and Anglo teachers. The Latin's reluctance to be assimilated into a monocultural society is often regarded as rebellion by teachers and employers. Many of the actions of the Anglos produce an intensification of already existing problems. The hopes and dreams of Mauricio come face to face with an indifferent and hostile environment.

Part II - Preparation before viewing:

The following words may need explanation:

Anglo	Shortened form of Anglo-Saxon - generally used to refer to persons who are not of Mexican, Spanish or Latin descent.
Latino	A person from a Latin American Country.
Monocultural	A social structure that tolerates only one way of doing things.
Assimilation	The concept of changing people that deviate from social norms, so that they will more closely resemble "other" people in society. Individuals must change to meet society.
Sub-culture	A small social structure found existing apart from the larger dominant social structure.

Part III - Concepts developed within the movie:

1. Immigrants from Latin America are completely divorced from the larger community around them. They are separated by language, economics and the ability to earn an adequate living.

2. The sub-culture of Spanish-speaking people are frequently misunderstood and discriminated against. This discrimination penetrates every attempt to join the larger society.

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3. Monocultural society is reluctant to accept individuals of another culture and person - like Mauricio are reluctant, if indeed at all willing, to be assimilated.

Part IV - Follow-up activities:

1. What were Mauricio's dreams and expectations about America? How do these compare to what he actually faces?

2. What cultural differences does the "Latino" find between his country and the United States?

3. What conflicts does a Latino face in a regular school day? In Gym class? In routine questioning? In discipline?

4. What neighborhood activities are available to Mauricio and his friends? How does Mauricio feel about his typical day activities?

5. Define prejudice and discrimination. How are they different?

6. Why do people react negatively to a difference in skin color and language?

7. What ways does the present educational system frustrate the immigrant? What could be done to solve these problems?

Report:

What is being done in areas of your community to raise socio-economic levels of minority groups? What can you do to help?

Part V

Resources:

Carter, T. P.	Mexican Americans: A history of Educational neglect. College Entrance Board, 1970.
Williams	Strangers next door; ethnic relations in American Communities, Prentice Hall, 1964.
Galarza	Barrio Bay, Notre Dame Press, 1971
Finkelstein	Minorities: U. S. A. Globe, 1971
Leinwand	Minorities All, Washington Square, 1971
Steinfield	Cracks in the Melting Pot, Glencoe Press, 1971
Acuna, R.	Cultures in Conflict, Charter Books, 1970
Galarza	Mexican Americans in the Southeast, McNally, 1969

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Making a Pinata

Primary through Jr. High
11 minutes

Part I - Description of the movie:

Making a Pinata shows the student how much fun it can be to create a colorful means of celebrating special occasions. Children themselves make the pinata, and ideas are presented for special pinatas for birthdays, Valentine's Day, Easter, Halloween, and especially Christmas in Many Lands Program.

Part II - Preparation before viewing:

Historical Background of Pinata:

The pinata originated in Renaissance, Italy, where it was called "pignata". From Italy, pinatas spread to Spain and from Spain, the custom spread to the new world. It was in Mexico that clay pots became the colorful objects of paper ruffles which we know today.

Definition of pinata:

A clay pot or paper mache object (can be replicas of animals, stars, flowers, or a design). The pinata is hollow in the center and filled with candy, small gifts, pennies, or nuts. Although the pinata itself has undergone changes, the game has not changed. The pinata is hung on a rafter, ceiling, tree, or anything available. The person is blindfolded and led near the pinata. He swings at it with a large stick, broomstick, or any available long object. Meanwhile, another person pulls the pinata up and down to make it more difficult to hit. If the person is unsuccessful, he passes the stick to someone else. When the pinata is broken, everyone dives for the gifts that fall on the floor.

Part III - Concepts developed in the film:

Procedure for making a paper mache pinata:

1. Tear newspaper into narrow strips.
2. Blow up a balloon and tie it securely.
3. Coat newspaper strips with starch and smooth onto the balloon.
4. Smooth on another layer of newspaper strips. No waiting to dry is needed between layers.
5. Make a third layer and put aside to dry.
6. Puncture the balloon, cut a hole in the pinata, and remove the balloon.
7. Tie a harness of string around the paper mache shell.

Decorating the pinata:

1. For a star figure, cut cones of newspaper and attach them to the shell.
2. Fold a sheet of tissue paper lengthwise several times.
3. Unfold and cut along the crease marks forming strips 2½ to 3 inches wide.
4. Fold each strip in half lengthwise and double over several times.
5. Make cuts 1/8th inch apart along the folded edge of the tissue paper.
6. Unfold the strip and lay it with the fold up.
7. Paint liquid starch along one edge and fold over.
8. Coat the pinata with starch and attach the ruffles from the top down with the flat part towards the bottom.
9. Staple streamers to the tips of the points or paste other decorations on top of the ruffles.

Materials needed:

Balloon, newspaper, liquid starch, small brush, heavy string, scissors, tissue paper in various colors, transparent tape, and rubber cement (optional).

Part IV - Follow up activities:

1. Students actually make a pinata.
2. Have a celebration using the pinata.

Part V - Further resources:

1. Pinatas, by Brock — 736.98
2. Las Posadas, A Christmas Story, by James Fraser — Easy Reader
3. Nine Days to Christmas, by Ets — Easy Reader

00048

The Mexican American Heritage and Destiny

29 minutes
Upper Elementary - Jr. H. S.

Part I - Description of the film:

Roberto walks home from school. He feels dejected about his living conditions in the barrio, about having little control over his destiny. He knows many of his friends will drop out of school, and worries that he may become a dropout too. Even his identity is unclear. His grandparents say he is a Mexican, he and his friends call themselves Chicano, and some Anglos think he is a second class citizen.

The narrator cuts into Roberto's mood and leads him into the history of the Mexican people. He shows him the breathtaking pyramids of Mexico, milestones of a civilization of 2,000 years ago. The Mayan numbering system, their pictorial writing and the Aztec calendar are presented.

Roberto sees the expansion of the Mexican people on the North American continent where they developed a flourishing agriculture long before the Anglo settlers arrived. As the U.S. expanded westward, the present border between her and Mexico was established; however, Mexican influence in the Southwestern United States has remained strong.

Spanish words are part of the English vocabulary. States, cities, and many streets have Mexican names.

Mexican art, handicrafts, pottery, and jewelry is popular. Mexican music and food is enjoyed all over the country. The influence of Mexican architecture is strong in the Southwest.

Today, Mexican Americans are leaders in many fields; sports, education, community service, and the military are only a few. Ever-increasing numbers of Mexican Americans have positions in all levels of government.

Mexican Americans live in many sections of the United States. Los Angeles has more people of Mexican background than any other city in the world, with the exception of Mexico City. At the same time, mid-western centers, such as Detroit, Michigan, Chicago, Illinois, have large numbers of people of Mexican descent.

Roberto continues his walk home, but with a different outlook after he has learned something about his heritage, and more positive in his destiny.

Part II - Preparation before viewing:

The film makes reference to many terms that may not be familiar to many teachers and students. It may be beneficial to review the following with the class:

1)	Barrio	Spanish for neighborhood. In the Spanish-speaking southwest, the barrio is the Spanish-speaking section of town.
2)	Push-out	A term used instead of drop-out. Infers that the cause for a person's dropping out may be due as much to the school system as some shortfall of the student.
3)	Brown Berets	A Mexican American youth organization. The Brown Berets range from highly militant in some cities, to a social club in others.
4)	Mayans, Aztecs, and Toltecs	Three of the more important civilizations that developed in Mexico before the arrival of the Spanish in 1519. Many cities, cultures, traditions, and languages remain alive in Mexico that descend directly from these pre-Columbian civilizations.
5)	Tlaloc	The pre-Columbian rain god. Tlaloc was present in one form or another in all Mexican civilizations.
6)	Teotihuacan	Major city of the Teotihuacan civilization. Important ruins remain today near Mexico.
7)	Tenochtitlan	Capital city of the Aztec tribe. Advanced for its time with great buildings, markets, canal systems, libraries, and schools. Destroyed by the Spanish in 1521. Site of present-day Mexico City.
8)	Father Miguel Hidalgo	Instigator of Mexico's struggle for independence from Spain. Today considered a hero in Mexico, and called the Father of Mexico.
9)	Morelos	Also involved with the Independence of Mexico from Spain.
10)	Don Benito Juarez	First president of Mexico. Full blooded Indian. One of the few able leaders Mexico had after gaining her independence from Spain.

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11)	Madero Francisco (Pancho) Villa Emiliano Zapata	Mexican revolutionaries (not bandits) involved in the Mexican Revolution. The principal goal of the Mexican Revolution was land reform, taking control of the land from the rich, and giving it to the peasants who work the land.
12)	El Camino Real	A highway that went from Mexico up into the United States.
13)	The Treaty of Guadalupe Hidalgo	Treaty that ended the Mexican American war in 1848. Guaranteed certain rights to Mexican citizens made American when the U.S. took over large areas of Mexican land.
14)	Agriculture, dry farming, sheep	Some of the activities of the Mexicans in the American Southwest when that area was still Mexico. Other activities included mining, irrigation, cattle ranching, religious instruction among the Indians. Mexicans and Spanish brought the first horses, cattle, sheep, and chickens to the Southwest; the first wheat, grapes, oranges, figs, limes, lemons; the first plows of steel; first tools such as pliars, saws, clamps; skills such as weaving, ranching, irrigation, and metal working, building with adobe.
15)	Ruben Salazar	A Mexican American editorial writer on the L.A. Time Newspaper. One of the most respected Mexican American voices in the Southwest. Killed by police (tear-gas bomb in the head) while sitting in a bar after a Mexican American demonstration in L.A., 1968.
16)	Cesar Chavez	Mexican American farm organizer. Attempting to get his union, the United Farm Workers, to be allowed to represent farm workers nation-wide. Highly respected non-violent civil rights worker.

Part III - Concepts developed within the film:

1) Builds pride among Mexican American youth by showing the cultural achievements of their ancestors; the impact of their history and heritage in the United States today, and the success of contemporary Mexican Americans in the mainstream of our society.

2) Generates respect and appreciation by showing to general audiences the past and current achievements of this group, the second largest minority group in the United States today.

Part IV - Follow up activities:

1) Topics for discussion and investigation:

a. Cultural achievements of Mexican Americans
b. Important personalities in Mexican History
c. Important Mexican Americans in the Federal Government; in your own community
d. Mexican American athletes and movie stars
e. Cities with large Mexican American populations
f. Spanish words in the American vocabulary

2) Activities:

a. Learn a Mexican American song or dance
b. Interview a Mexican American adult; a Mexican American student
c. Study Mexican and Mexican American foods

Part V - Resources:

1)	Hispanic Heritage -	film (grades 5-8)
2)	Mexican American Speaks - Heritage in Bronze	film (grades 8-12)
3)	Mexican Dances - Parts I and II	film
4)	Mighty Hard Road; Story of Cesar Chavez	920-C
5)	Chavez, Man of the Migrants	920-C
6)	Juarez, Founder of Modern Mexico	920-J
7)	Out From Under (Benito Juarez)	972.07-A
8)	Hidalgo, Mexican Revolutionary	920-H
9)	Reprints of Ruben Salazar's Articles	At MACO Office
10)	Mexican American Sources Book (Contains treaty of Guadalupe Hidalgo and biographies of Mexican Americans)	379.5-R
11)	Tres Pueblos (Cities of Monterey, San Jose, and Los Angeles)	917.91-S
12)	Emerging Faces - The Mexican Americans	301.45-C
13)	Cultures in Conflict	301.45-A

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The Mexican American Speaks -

Heritage in Bronze

20 minutes
Secondary through Adult

Part I - Summary of the film:

Latin Americans are related, whether they are from Mexico or Puerto Rico, Argentina, or Costa Rica. Latinos are descendants of the early Indian civilizations of the Americas. Some are of mixed Indian and European ancestry. They all share an old and a rich heritage. The two narrators of this film, a student and a professor, discuss the history of their people and the contributions they have made to American society, emphasizing the social awareness developing within the Latin American community.

The ancestors of the Mexican American were the Aztecs, the Toltecs, and the Mayas. Their nations in Mexico were vanquished by Spanish conquistadores, who in three centuries of rule in Mexico, produced the mestizo, a race that is part Indian, part Spanish. Mexico refers to herself today as a mestizo nation.

The American policy of Manifest Destiny was to cost Mexico one half of her territory. Texas succeeded in breaking away from Mexico and establishing herself as an independent nation. Twelve years later, the U.S. bought the entire southwest for fifteen million dollars after defeating Mexico in the Mexican American War. Mexican American history begins at this moment in 1848, when the Mexicans, living within this vast territory, became American citizens "by default."

Although they have fulfilled their duties as citizens, even giving their lives for their country, the Mexican Americans feel that their rights have not been fully respected. Many complain that they still do not enjoy the full economic and social benefits of a prospering nation.

Poor people from Mexico and all of Latin America continue to cross the border in search of work in the United States. Because of the constant threat of deportation, illegals are subject to exploitation and misuse.

As a result of the Black movement and rising social awareness in this country, Mexican Americans are fighting for the rights guaranteed every citizen. Today, Latinos are dramatizing their demands for equal opportunities in education, housing, and employment through strikes and demonstrations.

Latinos have a newfound pride in their heritage. They are beginning to appreciate and honor the traditions their ancestors have given to America. With increasing pace, men and women of Mexican American descent are gaining prominence in a wide area of activities all over the United States.

Mexican Americans differ in attitude toward their role in American society. Some identify with the new, youthful Chicano movement and feel close ties with their Indian ancestry; others find pride in Mexican or Spanish traditions. But to make life better for their people, most Mexican Americans agree that they should be united in purpose. They realize that they must work together to overcome barriers and to make equal opportunity available to all Latin American citizens.

Part II - Terms, vocabulary, and people mentioned:

1)	Dolores	village in Mexico where the movement for independence from Spain started in 1810.
2)	Miguel Hidalgo	small town priest who gave the famous "shout from Dolores" that started the Mexican War of Independence.
3)	Simon Bolivar	revolutionary responsible for the liberation of much of South America from Spanish rule.
4)	Haciendados (ha-see-en-da-dos)	landed gentry who cruelly exploited the Indians of Mexico during three centuries of Spanish rule. Many haciendados were former Spanish soldiers.
5)	de las Casas	refers to Bartolome de las Casas, Spanish priest who attempted to improve Spanish treatment of the Indians. Probably the first civil rights activist of the Americas.
6)	Seven cities of Cibola	mythical seven golden cities that prompted the Spanish to send numerous explorative expeditions through northern Mexico into what is now the American Southwest. The explorations ranged as far north as Colorado, and as far east as Kansas.
7)	Ponce de Leon and Coronado	two Spanish explorers that lead expeditions into the Southwest.
8)	Latin Americans	catch-all phrase that covers all the groups within the Spanish-speaking population of the United States, Cubans, Puerto Ricans, Mexican Americans, plus immigrants from all Central and South American nations.
9)	Manifest Destiny	American policy of westward expansion to the Pacific Ocean that ruthlessly swept aside people that got in the way, i.e., Native Americans, and Mexican Americans.
10)	Braceros	a Spanish term meaning field worker.
11)	Illegal immigrant	a person who has crossed into the United States without the necessary visas and permits. Because of the long, isolated border between the U.S. and Mexico, easily crossed in most places, there is a continuous flow of illegal entry. Poverty in Central and South America is a definite factor, as the lure of employment in the United States encourages illegals.

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12)	Wetback	a derogatory term for illegal. Refers to swimming across the Rio Grande.
13)	Latino	Spanish for Latin American.
14)	Cesar Chavez	Mexican American migrant organizer, founder of the United Farm Workers (UFW) in California, leader, and activist. Is attempting to organize the farm workers in the southwest and Florida into his union in order to give them better benefits, pay, housing, and working conditions.
15)	Viva la Causa	Spanish for "Long Live the Cause," a cry of the Chicano movement.
16)	Viva la Huelga	"Long Live the Strike," refers to strikes staged by farm workers in the Southwest to protest low wages, poor working conditions, poor housing, and lack of benefits.
17)	La Raza Neuva	The New Race - refers to the awakening in Mexican Americans of cultural pride.

Part III - Concepts introduced by the film:

1) Mexican American participation in American history is more extensive than we have heretofore been lead to believe.

2) Mexico resents to this day the process of history that cost her one - half her territory to the United States in a period of 12 years (1836-1848).

3) The Spanish-speaking people in the United States today are diversified ethnically and geographically.

4) Mexican Americans are in the midst of a new awareness of their past, and the contributions they have made to this country.

5) The Mexican American movement, especially strong in the Southwest, is demanding social, economic, and educational changes in all areas of the country where Spanish-speaking citizens live.

Part IV - Follow up activities:

For Discussion:

1) Which American cities have large Latin populations? What is the Latin population where you live?

2) Many people think all Latin Americans are alike. How would you refute this statement?

3) What do you know about the great Aztec empire?

4) Describe the role of the Indians during the three nundred years of of Spanish rule in Mexico. How did the Indians' frustration eventually manifest itself?

5) Define the word "mestizo."

6) How did the Southwest become United States property?

7) What does "la familia" mean to Mexican Americans?

8) Why do so many Mexicans enter the United States as illegal immigrants? What hardships must they face?

9) How are twentieth-century Latin Americans in the United States making their grievances known?

10) What is the Chicano movement?

11) Discuss the contributions Latin Americans have made to the culture of the United States.

12) Discuss the differing points of view held by the Latin Americans interviewed in the film.

Part V - Projects:

1) Make a survey of the Latin or Mexican American population where you live. How many? What schools do they attend? Churches? Meeting places? Customs? Examples of culture - music, food, dress.

2) Make a chronological outline of the development of the Southwest beginning in 1400.

3) Research what groups of persons were in the U.S. continent in the 1600's. Who were they? Why were they here? What were they doing? What has happened to these groups now? Include: Americans, Indian, French, Swedish, Spanish.

Part VI - Resources:

1)	Westward movement: Texas and the Mexican War	film
2)	Chicano	film
3)	Hispanic Heritage	film
4)	North from Mexico	film
5)	Yo Soy Chicano	film
6)	Mexican American Source Book, by Rivera	372
7)	North from Mexico, by McWilliams	972
8)	Mexican American Chronicle, by Acuna	972

Mexican Americans - The Invisible Minority

38 minutes
Secondary through Adult

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Part I - Description of the film:

Five million Mexican Americans, the second largest and fastest growing ethnic minority, are struggling for an identity within the protest movement. A civil rights movement is beginning among Mexican Americans, a "Brown Power" movement largely inspired by, and to some extent, obscured by the black revolution. But widespread lack of sympathy and understanding threatens its future.

A majority of the five million Mexican Americans live in the five Southwestern states from Texas to California. Gathered together, they would form a small nation. Yet the struggle for identity and social equality goes largely unnoticed. Ironically, these millions are "the invisible minority." Mexican Americans - The Invisible Minority deals with the nature of the Chicano protest movement in the United States. It is a discussion of the discrimination pattern and what is being done by Mexican Americans to alleviate the problems. Three leaders of civil rights for Mexican Americans are shown; Cesar Chavez, Reies Lopez Tijerina, and Rudolfo "Corky" Gonzales. The film concentrates on Corky Gonzales and the work being done with "The Crusade for Justice" in Denver, Colorado which is supported by the Mexican American people in Denver for bilingual language lessons, cultural and historical lectures and classes, information, and general help for the people.

The subject matter of the film deals with Civil Rights, social problems, intercultural education. The level is secondary through adult.

Part II - Preparation before viewing:

Vocabulary of film:

1)	barrio	a Spanish-speaking neighborhood
2)	la causa	the cause or movement for equal rights
3)	Chicano	term used by Mexican Americans involved in the Movement to describe themselves - the term was chosen in a Chicano conference in Denver in 1969 as a term they would like to use
4)	La Raza	the race or the people
5)	Huelga	Spanish word meaning strike

Mexican American leaders

1)	Rudolfo Corky Gonzales	A leader in the civil and human rights struggle for the Mexican American. Presently president and director of the Crusade for Justice, Chicano civil rights organization. Author of the epic poem Yo Soy Joaquin.

2)	Cesar Chavez	Leader of the United Farm Workers working for the rights of Mexican American agricultural laborers in California. His was the first successful boycott opposing the grape growers in California.
3)	Reies Lopez Tejirina	Leader of the Alianza in New Mexico fighting for old land grant rights of Mexican Americans.

Part III - Concepts developed in the film:

What are the goals of the Mexican American movement?

1) The goals are full participation in American society, to raise the economic, educational and political power level of Mexican American people. The means to that end are different with the various leaders and are dependent on the needs of the people in the area, but the goals are similar.

2) The cycle of poverty is discussed in the film. It is the pernicious cycle of poor jobs and no money which results in failure in school, and no education for better jobs with better pay. The worst aspect of this cycle is there is no hope for the future, no way out for the victims caught in the cycle. The Movement is trying to stop the cycle through the previously mentioned goals. The "poverty culture" should never be confused with an ethnic culture. They are sometimes stereotypically confused, and the confusion does much damage to an ethnic culture.

3) Mexican American children are victims of the educational system designed for white, English-speaking students. Alternatives inside or outside the school system must be found to change the "push-out" rate for Mexican American students. This is one of the goals of the movement.

4) Another major problem examined in the film has been the economic displacement from agrarian to urban life. The movie describes the term refugee, not from one country to another, but moving from one type of life style to another with all its ramifications and economic depression.

5) Understanding the Mexican American struggle requires an understanding of minority aspirations which include retaining a cultural identity.

Part IV - Follow up activities:

A discussion of stereotypes:

1) What are stereotypes? What is a "typical" American like? List the stereotypes of an"American". What if the individual does not fit the pattern, is he any less American?

2) After the students have listed the stereotypes, the teacher can list just as many examples of opposite behaviors of "Americans" to disprove the stereotypes. The stereotypes just do not fit. For example, if the students say "Americans are peace-loving", the examples are overwhelming to show Americans are and have been involved in continual warfare.

3) The same theory is true for the Mexican Americans; the population is diverse, pluralistic and cannot be stereotyped as "one" type of people.

4) Discussion of pluralism: What is pluralism? Are we as a society pluralistic? What are some of the reasons for pluralism? racism? desire of ethnic groups to keep traditional culture? poverty? immigration pattern? Are the schools encouraging pluralism or trying to teach conformity and homogeneity? What should the schools be doing to preserve pluralism? How could the schools help?

5) What are Mexican Americans doing to gain equal rights in the United States? How are they trying to keep American pluralistic? language, culture, heritage?

6) What changes need to come about in United States society before Mexican Americans will have full participation in society? For example: an understanding of racism in its subtle and obvious forms, an alleviation of racism, a strong power base for Mexican Americans not necessarily militant, but economic, educational or political.

7) Map work of the United States -- the majority of Mexican Americans are in the five Southwestern states of the United States; what and where are they? Arizona, Texas, New Mexico, California, and Colorado. What are the reasons Mexican Americans are in the Southwest? Land was originally Mexican and became United States territory by conquest after the Mexican American War. The land has belonged to Mexican Americans long before the Anglo invasion.

Part V - Further Resources:

1) Basta, The Tale of Our Struggle, by Ballis

2) The Chicano, Mexican American Voices, by Ludwig

3) North From Mexico, by McWilliams

4) Mexican Americans, by Moore

5) Canto y Grito mi Liberacion, by Sanchez

6) The Chicano, from Caricature to Self-Portrait, by Simmer

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MEXICAN DANCES - PART I

Grades 5 to 12 and Adult - 18 minutes

Part I - Description of the movie:

Seven dances are performed: Tilingo Lingo, Aztec Procession, Doncellas, Sacerdotes, Iguana, La Bamba, and La Negra. The dances are introduced through their historic background and their place of origin. Mexican American contributions to United States, culture, society, and economy are stressed.

Part II - Preparation Before Viewing:

It might be helpful to explain the meaning of these dances and terms.

Tilingo Lingo - a fast moving dance from Veracruz

Aztec Procession
Doncellas (Dohn - say - as)
Sacerdotes (Sah - ser - doh - teys)

Aztec Indian Ceremony Dances

Iguana - from Veracruz

La Bamba - also from Veracruz - often a marriage dance, with a knot tied in a ribbon using the feet.

La Negra - from Jalisco (Hal - es - co) - danced in cowboy or "charro" costumes

Charros (ch - are - o) - cowboys

Zapateados (za - pa - tea - os) - fancy footwork used in the dances

Iguana - a lizard

Festive - time of celebration marked by special observances

Mexico - locate on map

Veracruz - locate on map

Aztecs - ancient Indian civilization located in Mexico City

Pyramids - Aztec temples

Historical - relating to the past

Civilization - a high level of cultural and technological development

Archeology - study of what past must have been like by examining remains and ruins of cities

Part III - Concepts Developed Within the Movie:

The dances of Mexico are based on a rich historical and cultural past.

Part IV - Follow-up Activities:

Discussion Questions:

1. What impressed you most in the background description of the dances?
2. How many States are there in Mexico? (29) Can you describe any outstanding characteristics?
3. Tell about the Aztec civilization as reflected in the dances of that period.
4. Who are the "charros", -- the "chinas poblanas"?
5. From what backgrounds in Mexico did some of the relatives of these dancers come?
6. Describe some of the characteristics of the Mexican folk dance?

Part V - Projects:

1. Look up history of the costumes in the movie.
2. Locate a local dance group to perform or teach dances.
3. Have students learn several dances.
4. Locate other dances from Mexico or other countries and make a report to the class about their origin or history.
5. Make a report to the class of musical instruments used. Bring some examples and demonstrate their use to the class.
6. Make a report on the Aztec culture, customs, and ceremonies.
7. Make costumes used in the dances for self or for display (possibly on dolls).

Part VI - Resources:

Mexican Native Costumes, by Fischgrund	793.31
Mexican Native Dances, by Fischgrund	793.31
Bailes Regionales de Mexico (record)	793.31
Ballet Folklorico de Mexico (record)	793.31
Mexico, a History in Art, by Smith	709.72
La Raza, Part I - media kit	973
Tarascan and other Music of Mexico (record)	970.1
Traditional Songs of Mexico (record)	398.2
Mexican Dances - Part II (movie)	
Idols Behind the Altars, by Brenner	709.72
Ancient Mexican Architecture, by Stierlin	722.91

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Mexican Dances - Part 2

18 minutes
Grades 5 to 12, and Adult

Part I - Description of the movie:

Seven dances are performed: El Carretero; Amor de Madre, Las Adelitas, Machetes, Alazanas, and Jarabe Tapatio or the Mexican Hat Dance. The dances are introduced through their historic background and their place of origin in Mexico.

Part II - Preparation before viewing:

It will be helpful to explain the meaning of these dances and terms:

1)	El Carretero	The Wagon Driver, from Jalisco.
2)	Amor de Madre	an aristocratic polka which shows the French influence during the revolutionary period.
3)	Los Adelitas	representative of famous women warriors who fought and died bravely during conflicts.
4)	Machetes	danced in typical costume of the charro, with authentic swords; this dance originated in Jalisco.
5)	Alazanas	danced by girls using whips, which represents the dexterity of horsewomen.
6)	Jarabe Tapatio	Mexican Hat Dance, a popular dance depicting lovers courting.
7)	Benito Juarez	considered the Father of his country. President of Mexico in 1880's.
8)	Jalisco	a state in Mexico on the Pacific Ocean.

Some students may need these terms explained also:

Polka	Influence
Fiesta	Patriotic
Customs	Traditions
Aristocratic	Migration
Independence	

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Part IV - Follow up activities:

Discussion questions:

1) How are the youth in America of Mexican American parents keeping alive some of the traditional culture of Mexico?

2) "Proud","beautiful", "handsome", "festive", are names that could describe what dances?

3) Which dances reflect episodes in Mexican history?

4) Describe the costumes of the "charro" and the "china poblana".

5) Where is the State of Jalisco?

6) What great hero in Mexico reminds us of Abraham Lincoln? (Benito Juarez)

Part V - Projects:

1) Look up history of the costumes in the movie.

2) Locate a local dance group to perform or teach dances.

3) Have students learn several of the dances.

4) Locate other dances from Mexico or from other countries and make a report to the class about their origin or history.

5) Make a report to the class of musical instruments used. Bring some examples and demonstrate their use to the class.

Part VI - Resources:

1)	Mexican Native Costumes, by Fischgrund	793.31
2)	Mexican Native Dances, by Fischgrund	793.31
3)	Bailes Regionales de Mexico con el Mariachi	793.31 (record)
4)	Ballet Folklorico de Mexico	793.31 (record)
5)	Mexico, A History in Art, by Smith	709.72

MEXICAN OR AMERICAN

Grades 7 - 12; Adult
17 minutes

Part I - Description of the movie:

Mexican or American is a film which could promote thought from students, especially in a city such as Toledo with representatives from so many ethnic and racial groups. The film examines the situation of a middle-class Mexican American family, and how their Mexican heritage relates to living in American society. Mr. Velazquez, a chemist, prefers to live in a Mexican American neighborhood, while his company is pressuring him to move to another city and out of his neighborhood. Mr. Velazquez is concerned with his home, family, and religion, while society stresses emphasis on job, success, and image. His children have been taught that in order to get ahead in America, they must speak English without an accent, accept middle-class ways, and hide their Mexican heritage as much as possible. The ending is open ended, asking whether or not it is possible t share in America's riches without rejecting the heritage of one's past.

Part II - Preparation before viewing:

1) The following terms may need explanation:

a)	Barrio	A Spanish-speaking neighborhood.
b)	Assimilate	The process of becoming, as in the case of this movie, "americanized." The process involves losing one's language, culture, value system, and way of life to adopt those of another country.
c)	Melting Pot	A description of American society. The theory is that the millions of immigrants to this country jumped into the melting pot, and emerged a new man -- American. The terms "melting pot" and "assimilate" are synomynous.
d)	Anglo-American	The middle-class Anglo culture and way of life.
e)	Chicano	A term used by Mexican Americans involved in el Movimiento, "movement", to describe themselves. The term was chosen in a Chicano conference in Denver in 1969 as the term they would use.

2) Have the students ready to write down conflicts between Mr. Velazquez' desires, and what his job and society demand of him.

3) Discuss the United States as a "melting pot." List on the board the ethnic and racial groups present in the class. Has everybody melted? Try to get the student to distinguish between a cultural melting pot and an economic, social, and opportunity melting pot. American society has provided a cultural melting pot (we all speak English, etc.,) but has there been a social and economic melting pot?

Part III - Concepts developed within the movie:

1) America is a melting pot where races and nationalities disappear as immigrant cultures become assimilated. Note: This is debatable, especially from an economic point of view.

2) It may be necessary to give up the heritage of one's parents in order to take full advantage of the freedoms and opportunities of the United States.

Part IV - Follow up activities:

Questions for discussion:

1) What is a mono-lingual, mono-cultural society? Does American society readily accept cultural differences (i.e., is it pluralistic) such as differences in dress, language, value systems; or does it demand conformity to the dictates of Anglo-American society?

2) What does "to become Americanized" mean?

3) Do American demands for social conformity make the process of Americanization inevitable, or can Blacks, Indians, and Mexican Americans become a part of society without having to assimilate new ways of life?

4) Mr. Velazquez' primary concerns are his home, family, and religion, while the dictates of his job are advancement, success, and image. It is possible for him to maintain the close relationship he has with his family and at the same time comply with the requirements of his job? Will it be necessary for him to either maintain his family relationships and stagnate at his job, or get ahead at work and give up some of his family activities? Is this dilemma an example of "living between two cultures?"

5) Mr. Velazquez was in charge of the lab until the company hired a man with a Ph. D. to assume the position. Mr. Velazquez sees this as a type of discrimination. How do paperwork requirements (high school, college degrees, certificates, etc.) discriminate against minorities? The city of Oregon, Ohio, for example, has a requirement that any city employee have a high school diploma. This is understandable for a policeman, or clerk who may need certain skills learned in high school, but would a man who is to work as a laborer on the street's department or sanitation department need a high school education? Would a diploma better prepare him for his job? If a youngster has to drop out of school to help support the family, is it fair to deny him a job because he was unable to finish high school?

6) Mr. Velazquez' son, with the advantages of a middle-class home life and a private Catholic school education, believes that Mexican American youth must speak accentless English and give up Spanish in order to get ahead. Do you think he represents a majority of Chicano youth today? In this respect, consider the following terms: "oreo", brown on the outside, white on the inside; "agringado", a Mexican American who has become anglicized (assimilated); and "vendido", a person who has "sold out" to the establishment. In the eyes of many Mexican Americans, would the Velazquez boy fit any of these descriptions?

Part V - Resources:

1) McWilliams, Carey
North from Mexico; The Spanish-Speaking People of the United States.
Greenwood Press, New York
Grade level; 9 - adult
The history, injustice, myths, and the lives of the Mexican American people. The Mexican American experience in the United States is especially well presented.

2) Moore, Joan W.
Mexican Americans, Prentice Hall
Grade level; 9 - 12
One of Prentice-Hall's Ethnic Groups in American Life Series. This is a readable account of the Mexican American today. The problems faced and why.

3) Ludwig, Edward W.
The Chicanos, Mexican or American Voices. Penguin Books, Inc.
Grade level; 9 - 12
Anthology of writings by and about Mexican Americans. Articles, fiction, and poetry form a realistic picture of Chicano life today.

4) Ballis, George
Basta! The Tale of Our Struggle. Farm Worker Press
Photos by George Ballis, text from the Plan of Delano
A photographic study of a current Chicano struggle - the farm workers in California.

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Mexican Potters - Clay Art in Old Mexico
11 minutes
5th grade and up

Part I - Description of the movie

The native clays of Mexico are transformed by artist-craftsmen into a variety of objects famed for utility, their artistic forms and designs. The Mexican potters work in small shops, often a part of their homes, to create pots, bowls, toys for children, and useful household utensils that often blend the colors and designs found in nature with the Indian patterns that interpret Mexico's colorful past.

In the village of Coyotepec, Zapotec potters demonstrate their centuries-old skill in shaping, by hand and wheel, interesting pieces that will be sun-dried and kiln-fired. The potters of Puebla are noted for the delicate and highly glazed "talavera" ware which reflects the European and Oriental influences on clay art. Near Guadalajara is the village of Tlaquepaque, a major producer of Mexican pottery and glass. The output of its shops is found in the village market places where its unique quality attracts the eye of the tourist as well as that of the native Mexican.

As one watches the potters mold the soft and shapeless clay into beautiful and durable creations, it is apparent that the traditions of the past find expression in the creativeness of a people sensitive to its origin, its culture and environment.

Part II - Preparation before viewing

Have the students locate the meaning of these words:

Indian and Mexican words: corriente, Coyotepec, Guadalajara, juguetes, Oaxaca, olla, patio, Puebla, Tlaquepaque, trasteros, Zapotec.

Other words: bat, bisque-fired, candelabra, color-slip, exotic, glaze, inverted, kiln, overglaze, pliable, pores, stilts, symbols, talavera, underglaze.

Part III - Concepts developed within the movie

1) The creation of pottery by hand is an old tradition that is maintained in Mexico today, primarily as an export for tourists.

Part IV - Follow-up discussion

1) Why is pottery-making such a widely practiced craft in Mexico?

2) How have native crafts been influenced by a) the ancient Aztec and Mayan cultures; b) the Europeans; c) the church; d) tourists?

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3) What factors determine the color of clay products?

4) Why have home workshops not been replaced to any extent by large factories?

5) What are the best known centers of pottery-making in Mexico? What are the distinctive characteristics of each?

6) Mexico is famous for what other native crafts?

7) Who are some of Mexico's most famous modern artists? What are the principal characteristics of their work?

Part V - Projects

1) Use a potters wheel to create pottery. Decorate with designs similar to those shown in the film.

2) Make pottery using rolled strips of clay.

3) Set up a display of art work.

4) If clay is not available, make pottery out of paper maché.

Part VI - Resources

Taxco - Village of Art, film

Arts and Crafts of Mexico, Parts I & II, film

I saw it in Mexico, filmstrip set (pottery included)

Made in Mexico, by Ross 745

Mexican Native Arts and Crafts 745.5

The Mexican American Curriculum Office has a collection of clay pottery that can be used for display or as ideas for other creations.

MEXICO - LAND AND PEOPLE

Grades 4 through Adult - 20 minutes

Part I - Description of the Movie:

A tour of Mexico, with emphasis on the contrasts seen in the country; 400 year old customs contrasted with modern manufacturing centers, growth of a middle class, industrial progress and education.

Part II - Preparation before Viewing:

1. Locate Mexico on the map. Notice its size and location in relation to the United States. Estimate the distance from your community to the nearest point on the Mexican-United States border. Estimate the distance from your community to Mexico City.

2. Locate Baja California on the map. Notice that this peninsula is part of Mexico. Locate also the Isthmus of Tehuantepec and the peninsula of Yucatan.

3. Describe the boundaries of Mexico.

4. Locate the two great mountain ranges of Mexico, Sierra Madre Oriental (East) and Sierra Madre Occidental (West). Where is the Central Plateau - and how large an area is it?

List the following words and phrases from the film narration on the chalkboard, to be defined and discussed:

Sierra Nevada Oriental - Eastern mountain range
Sierra Nevada Occidental - Western mountain range
Baja California (bah-hah)
Isthmus of Tehuantepec (teh-wan-teh-peck)
Yucatan (yoo-kuh-tan)
Aztecs (ahs-tecks) - Indian civilization in power in Central Mexico when Spanish arrived
Chamulas (cha-moo-las)
Tzotziles (zote-zee-lays)
Zapotecs (sah-poh-tecks)
Acapulco (ah-ka-pool-ko)
Guanajuato (gwan-nah-hwah-toh)
Guadalajara (gwah-dah-lah-hah-ra)
San Miguel Allende (sahn-megehl-ah-yehn-deh)
Taxco (tahs-ko)
Vera Cruz (veh-rah-croos)
Cortez (kohr-tehs)
Campesino (kahn-pay-see-no) - farmer - peasant
ejido (eh-hee-doe) - public land

00071

maguey plant (mah-gay)
mestizo (mess-tee-so) - Mexican race - Indian and Spanish
feudal system
primitive
peninsula
plateau
tropical
sea level
national industry
irrigation
tourism

Part III - Concepts Developed Within the Movie:

1. Mexico is a land of contrast - aristocrat and farmer; city and village; old and new methods of agriculture.

2. Develop an awareness of the cultural, religious, and economic heritage of the Mexican people.

3. Describe Indian and Spanish contributions to the development of Mexico.

4. Explore the resources and use of the land in Mexico.

Part IV - Follow-up Activities:

Review Questions:

1. Where do most of the people in Mexico live? What are the reasons for this concentration of the population in one region?

2. Describe the northern part of Mexico in terms of its land features and rainfall.

3. What effect has the mountainous nature of the country had on its development?

4. Why is agriculture difficult in most of Mexico? In what part of the country is most of the farming done? What parts of the country receive an abundance of rainfall? What parts of the country are the coolest?

5. What is the temperature range in Mexico City?

6. What is the climate like along the seacoast?

7. Are there many rivers in Mexico? Are they good for navigation?

8. What are some of the problems that face the people because of the kind of land they live on?

9. What were some of the Indian civilizations found in Mexico by the Spanish conquerors?

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10. About how many Indians were living in Mexico when Cortez conquered them?

11. What are the names of some of the Indian tribes found today?

12. What is a mestizo? What proportion of the Mexican population is mestizo?

13. How long did Spain rule in Mexico? When was Mexican independence achieved? Who is known as the "Father of the Mexican Revolution"?

14. What is meant by saying the Spanish brought the feudal Spain of the 16th century to Mexico? What were some of the sources of wealth which made Mexico or "New Spain" as it was called, so profitable to Spain? When did feudalism begin to disappear in Europe? Compare this date with the period of the Spanish conquest of Mexico.

15. Name some of the old colonial towns of Mexico. How is it that these towns are preserved today much as they were during the years of Spanish domination?

16. What percentage of the Mexican people work on the land? What are some of the major agricultural products? What is the most important food of Mexico? (Note that it covers more acreage than all of the other crops combines.)

17. What is a campesino? What is the ejido system?

18. How does the growing middle class live and work?

19. How and why is Mexico City so unlike the rest of the country?

20. What is the population of Mexico City? How does it rank in size with other great cities of the world?

21. What percentage of the Mexican population now lives in cities?

22. What are some of the things Mexico exports? What does Mexico get back from other countries in exchange for her raw materials?

23. What are some of Mexico's most important natural resources? What is the most important metal mined in Mexico?

24. How are agricultural methods changing?

25. What is a Mexican school like? Can most of the people read and write?

Discussion Questions:

1. What kind of man is Raphael Gorribar de Amescua, the narrator of the film? Where did his wealth come from? Describe his house. Why are there so few landowners in Mexico today? Did Senor Amescua help you to understand Mexico?

2. What does the statement: "The past is so much a part of the present" mean?

3. What does the phrase "country of a million faces" mean? What are some of the faces of Mexico?

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4. Find out more about the highly civilized early tribes of Mexico - the Mayas, the Toltecs, and the Aztecs. What remains of their cultures can be seen today? What effects did the Spanish conquest have on the Indian civilizations? About how many Indians were living in Mexico when Cortez conquered them?

5. Read about and report on the Spanish conquest of Mexico. Find out, too, what other parts of Latin America were ruled by 16th century Spain.

6. Why do you think Spain was intensely concerned with converting the Indians to Christianity? Did the Indians readily accept Christianity?

7. Discuss some of the reasons for lack of change or progress during the long years of Spanish rule. Why did the Spanish want to keep things as they were? Why didn't the Indians revolt?

8. Since Mexico is our next-door neighbor, it is especially important to understand this complex country. Discuss how the development of the United States and Mexico differed and how this may account for the difference between the countries today.

9. Why is Mexico so often called "a country of extremes"? What are some of these extremes? If you were making a trip from Mexico City to Acapulco, what different types of climate and scenery would you find? What differences in ways of living would you see in the cities and the villages?

10. The Indians of Mexico speak as many as 30 different languages. Many do not know Spanish. Why is this so?

11. How can Mexico provide a better life for more of the people? What are some of the problems the government faces because of the great differences in language and cultural backgrounds of the people?

12. What is meant by the statement that: "Mexico is growing industrially at a more rapid rate than any other country of the Americas"? See if you can find some examples and some of the reasons for Mexico's industrial growth.

13. Why is tourism important to Mexico? What are some of the things that attract tourists to Mexico?

14. Have relations between Mexico and the United States always been friendly? Read about and report on some of the key events in their relationship. In what ways did the "Good Neighbor Policy" benefit both countries? What is the status of the "Good Neighbor Policy" today?

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Part V - Projects:

1) Create a relief map of Mexico, using salt and flour, or paoer mache.

2) Draw a map of Mexico, indicating areas of specific kinds of production, rain fall, agriculture, etc.

3) Make a report to the class about ancient Indian people that lived in what is now Mexico. How and where did they live? What customs did they have? What happened to them?

4) Follow up Questions 4 and 14 of Part IV, Review Questions, with a more extensive report.

5) Reconstruct: a) an Indian village; b) a modern town; c) the Aztec city that was located where Mexico City is today; or, d) a rural farm land.

6) Make a report (with pictures) of the Spanish and/or Indian influences found in art, cooking, music, architecture, or crafts of Mexico.

Part VI - Resources:

1) Arts and Crafts of Mexico, Parts I and II	film
2) Sabado with Ramon	film
3) A Mexican Boy; The Story of Pablo	film
4) Mexico - Survey Kit (filmstrip and records)	972
5) Mexico - Dynamic Neighbor (filmstrip and records)	917.2
6) Mexico (filmstrip and records)	917.2
7) Mexico, Land of the Plumed Serpent, by Grant	917.2
8) First Book of Mexico, by Gomez	917.2
9) The Mexican Story, by McNeer	972
10) Cortes and the Conquest of Mexico (filmstrip & cassette)	972.02
11) Aztecs of Mexico, by Vaillant	972.014
12) Juarez, by Syme	920
13) Juarez, by Baker	920
14) Ancient Mexican Architecture, by Stierlin	722.91

00075

15) Art of Ancient Mexico, by Gublock	759.17
16) Builders in the Sun; Five Architects, by Smith	720.9
17) They Lived Like This in Ancient Mexico, by Neurath	970.3
18) The First Book of the Aztecs, by Beck	970.3
19) The First Book of the Ancient Maya, by Beck	972
20) They Lived Like This: The Ancient Maya, by Neurath	970.3

Migrant

Secondary through adult,
Reel 1 - 27 min.
Reel 2 - 25 min. Total: 52 min.

Part I - Summary of the film

The plight of the migrant farm worker was ignored before Edward R. Murrow's documentary - HARVEST OF SHAME. Today the situation is not much better.

These 2½ million people, sometimes called rented slaves, are still not covered by Social Security, health insurance, child labor laws, unemployment insurance, or the minimum wage law. They earn less in terms of real money than they did 10 years ago, an average of only $891.00 per year.

Children of migrants miss school because they are needed in the fields to augment the family income. No child labor laws prevent them from working as soon as they are capable.

Migrants are still the unwilling victims of the cost and profit squeeze between the consumer and the producer.

Part II - Preparation before viewing

You may wish to discuss these terms before viewing the film:

1. migrant	person who makes a living harvesting crops, and must follow the harvest in order to continue to work.
2. child labor laws	federal and state regulations require children under 16 to be in school and are not allowed to work more than nine hours in a day. This figure includes time spent in school.
3. minimum wage	federally set wages; all persons must be paid <u>at least</u> the specified amount per hour. Some occupations, however, are exempt. Migrant laborer is one exempt occupation.
4. piece pay	wages are paid according to the quantity of crop picked - not by how much time it takes to pick the crop.
5. subsidy	federal money is paid to the grower to offset financial loss.
6. stoop labor	work which requires constant stooping, e.g., picking celery, lettuce, tomatoes, beans, etc.
7. farm labor union	an attempt on the part of farm laborers to organize themselves in order to become powerful enough to demand improved working conditions.

8.	strike	an action by laborers in which they refuse to work until work conditions are changed according to their demands.
9.	racism	a belief that race is the primary determinant of human traits and capabilities and that racial differences produce an inherent superiority of a particular race.
10.	migrant camp housing	shelter provided by the grower for the laborer to live in.
11.	condemned	housing that has been inspected by city, county, or state housing personnel and is declared not safe for living in.
12.	low income housing; public housing	housing built to be used by persons with an income level below a pre-determined amount. Usually, occupants pay a small monthly rental and the remainder of the actual cost is subsidized in some way through local, state, or federal sources.
13.	housing codes	local regulations that require housing to be constructed to specific standards - usually covers materials used, space allotments, plumbing and sanitary facilities, and safety procedures.
14.	average age	refers to calculated age that most people will live to - overall U.S. population is 70 years - for migrants this is 49 years.

Part III - Concepts developed within the movie

1. Migrant laborers have not enjoyed the same increases in salary or standard of living as the rest of the U.S. labor force.

2. Migrant laborers do not make enough money to provide even a minimal living for themselves or their families.

3. Big business growers do not seem to care about their laborers and, in fact, seem to hinder progress toward improvement of working conditions.

4. Because migrant laborers are paid so little, the rest of the country can enjoy inexpensive fruits and vegetables.

5. The work of migrant laborers is so physically demanding that very few live more than 50 years.

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Part IV - Follow up activities

1. Examine Ohio Child Labor Laws (booklet available from Toledo Public Schools - Work Permit Office.)

2. Contact persons working with migrant laborers at the Economic Opportunity Planning Association of Greater Toledo - 2023 Collingwood Blvd. Ask for a speaker to come and explain working conditions of the migrant and discuss why and how children work. How much money they make per day - average income for month month - etc.

3. Discuss the information the speaker has presented in relation to state regulations on working conditions, minimum wage, and housing.

4. Research from the Ohio State Department of Housing and the Lucas County Housing Authority. Why is migrant housing exempt from housing codes? What would it take to change this practice?

5. Contact Ohio State Dept. of Migrant Education. Find out how many migrants come to Ohio; how many are children? Where do they come from? What parts of Ohio do they work in primarily? Do the children go to school? Do the children have an opportunity to learn in school? Are they segregated from the "regular" students? Are special teachers used to meet the unique problems of these children?

6. What is being done nationally to organize (and unorganize) migrant workers? Who are the prominent people; what are their interests; what interests do groups have? Where are these groups located? Contact LaRaza Unida or United Farm Workers in Bowling Green, Ohio for assistance.

Discuss the following questions:

1. If migrant workers were successful nationally in organizing into a union, what would happen to the cost of fresh produce to the consumer? Why? Would this be "unfair" to the consumer?

2. Considering that working conditions for the migrant laborer have not changed in the last 10 years, what are the possibilities that they will change in the next 10 years? What forces would contribute to change? How? What forces would perpetuate non-change? How?

3. Why do growers resist the formation of farm worker's labor unions? Consider cost of housing, wages, and cost of product.

   Compare this to expenses of other companies - automobile, ship building, glass production, gasoline producing, etc. What expenses do these companies have that are passed on to the consumer?

Part V - Resources

1.	Hunger in America	film
2.	Viva la Causa - Farm Labor Union	filmstrips and records
3.	Basta! Out of the Mainstream	filmstrip and record
4.	The Slaves we Rent, by Moore	331.67
5.	Spiders in the House and Workers in the Field, by Galarza	331.7
6.	Factories in the Field, by McWilliams	331.7
7.	Farmers, Workers, and Machines, by Padfield	331.763
8.	Basta! History of our Struggle, by Ballis	331.8
9.	Forty Acres, by Day	331.8
10.	Last Man In, by Greer	331.88
11.	So Shall Ye Reap, by Anderson	331.881
12.	La Causa, by Fusco	331.89
13.	Chavez - Man of the Migrants	920
14.	Soy Chicano	920

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Minority Youth: Angie

11 minutes
7th grade and up

Part I - Description of the movie:

Angie relates her personal feelings about being a Mexican American. She takes pride in the fact that her family, like other Mexican American families, "surround their kids with love instead of material things." But she questions the prejudice which she sees, exhibited against the Mexican American in education and employment opportunities particularly. Angie's philosophy is one that cannot change society "on one Saturday." It takes the patience and dedication of young people like her to bring about the equal status of all Americans.

Part II - Preparation before viewing:

Ask the students to listen for Angie's feelings on:

a) being a foreigner
b) importance of material possessions
c) prejudice
d) schools
e) education
f) changes in society

Part III - Concepts developed within the movie:

1) Persons who are members of a minority group feel that society does not expect them to obtain high educational or occupational goals, and therefore, does not offer minority persons equal chances in these areas.

2) Persons are the most important resource in America.

Part IV - Follow up discussion:

1) In what ways are Angie's parents and homelife similar to and different from your own?

2) List examples from the film in which Angie reveals she values human qualities more than material possessions.

3) Why do you think Angie has the values she expresses?

4) Angie says her own experience has proved there is prejudice against the Mexican American. What prejudice does she mean?

5) Angie asks, "Who is a foreigner?" What does she mean?

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6) What is the importance of education for Angie?

7) What experience in school does Angie cite that would make a minority youth feel inferior?

8) Angie says, "They shouldn't expect us to just finish high school and then go to work." What does she have in mind?

9) Angie says that working toward improvement of society will probably never stop. Is that a pessimistic or an optomistic view? Why?

10) What things can a member of a majority do to help the minority person feel more at home in the society?

11) Angie says she would choose her family over herself if she had to pick. Which would you choose and why?

12) Do you feel close to the persons in your family? Can you name things that happen that either make you feel close or far away from your family?

13) Has your father or mother ever encouraged or discouraged you from continuing your education? Why do you think they have taken the point of view they have? Compare your experience with Angie's.

Part V - Resources:

1)	Barrio Boy by Galarza Autobiography of a Mexican American boy's youth	301.451
2)	Soy Chicano, I am Mexican American, by Fitch	920
3)	Graciela, a Mexican American Child Tells Her Story, by Molnar	920
4)	The Original Sin, an Autobiography, by Anthony Quinn	920
5)	Supermex: The Lee Trevino Story, by Jackson	920
6)	Latino - a Cultural Conflict	film
7)	You Can't Make it by Bus, by Summers Fiction of Mexican American youth in Los Angeles	
8)	The Plum Plum Pickers, by Barrio (fiction)	
9)	Viva la Patria, by Campbell (fiction)	
10)	Tejanos, by Foster (fiction)	

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The Most Hated Man in New Mexico

Secondary level, 26 minutes

Social Studies
Current Events
Minority Studies
American History

Part I - Description of the film

The Most Hated Man in New Mexico examines the conditions in rural New Mexico that lead up to the activities of Reis Lopez Tijerina, a Mexican American orator and leader active among the poor Hispano villagers of New Mexico.

The village society existed isolated from the mainstream of New Mexican society for centuries. The people are descendants of the original settlers of the area, living on land grants decreed by the Spanish and Mexican governments. New Mexico was governed by Spain until 1821, and by Mexico until 1848. The economy was self supporting agriculturally until ranchers and the Federal Government bought up or legislatively stole the land grants, eliminating the economic backbone of the society and forcing the people onto welfare.

Tijerina maintains that the Treaty of Guadalupe Hidalgo (1848) ending the Mexican-American War, recognizes the validity of the land grants, and that the legal maneuverings of Anglo government officials that stripped away the land grants were illegal. He reasons that the land still belongs to the Hispanos and that they should fight to get it back. Most of the land in question is controlled either by large ranches or the Federal Government.

Reis Tijerina does not represent the Mexican American group as a whole. At best he is a controversial figure who stirs up resentment among the Mexican American middle class of New Mexico as well as the Anglo establishment. His issue is local, limited to Northern New Mexico, and Southern Colorado.

Part II - Preparation before viewing - vocabulary

1. Penitentes	a conservative religion steeped in tradition and folklore present in remote villages. Some penitente practices such as crucifiction (with nails) have been outlawed.
2. Rio Arriba	a rural ghetto county of Northern New Mexico
3. Tierra Amarilla	county seat of Rio Arriba county.
4. Alianza de Pueblos Libres	Tijerina's Alliance of Free City States (land grants) which he claims should have legal jurisdiction in northern New Mexico.

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Part III - Concepts developed within the film

1. Hispano concept of land use: Ownership of private property is not stressed in the Hispano village society as it is in American society. Because of the scarcity of water, and the need for large tracts of grazing land, water rights and the land surrounding each village were held collectively. Irrigation is a communal enterprise and public grazing lands were available to everyone.

2. The Anglo concept of development is every man for himself. The Hispano villagers, with little education, poor command of English, no money, no knowledge of Anglo law, and no legal or political representation, were no match for land-hungry ranchers, banks, and the policies of the Federal Government. As a result, Hispano land is now in the hands of the ranchers, held by banks for future development, or fenced off as a legacy of hate and mistrust that began immediately after the Mexican American War, and is fanned by the oratory of Tijerina in the villages of New Mexico today.

Part IV - Follow up activities

1. Study the Treaty of Guadalupe Hidalgo to see what is guaranteed the Mexican inhabitants of land ceded to the United States by Mexico after the Mexican American War.

2. Study the Hispano village society of New Mexico. Examine how this culture clashed with the Anglo society that moved in after the Mexican American War.

3. Investigate the policies of the Federal Government in New Mexico.

Part V - Resources

1.	Grito!, by Gardner	978.905
2.	Tijerina and the Courthouse Raid, by Nabokov	978.905
3.	Forgotten People, by Sanchez	978.9
4.	New Mexico, a History of Four Centuries, by Beck	978.9
5.	Spanish Americans of New Mexico, by Gonzales	301.451
6.	North from Mexico, by McWilliams	973

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North from Mexico
20 minutes
7th grade to adult

Part I - Description of the movie

400 years of Mexican-American history from Coronado's exploration into North America in 1540 to the current socioeconomic status of the modern Chicano. Chicanos are seen in sizable numbers at the film's beginning and end - sections that deal with protest, the problems of labor unions and field workers, and higher education - with personal comments given, in voice over, from individuals living in cities. The middle section follows the route of Coronado along the Rio Grande into New Mexico showing the cliff dwellings of the Pueblo, the early churches, and the remaining manifestations of Spanish and Indian ingenuity applied to irrigation, agriculture, and ranching. While presenting many historical facts that include the cultural contributions of Mexican Americans, the film photographically emphasizes the cruel magnificence of the Southwest as indigenous to Chicano heritage.

Part II - Preparation before viewing

It may be beneficial to discuss the following terms:

1) Mayan and Aztec	Ancient Indian cultures that existed in present day Mexico.
2) Conquistadors	Spaniards who came to Mexico to claim the land for the King of Spain and to find gold; notably Cortez in 1519. The existing culture was destroyed.
3) Cabesa de Vaca	Explored the Southern United States from 1528 - 1536.
4) Esteban	Accompanied Cabesa de Vaca. The expedition ended in Mexico City.
5) Coronado	Explored the Southwest U.S. with Esteban from 1540 to 1542 looking for the seven cities of gold.
6) Pueblo Indians	Native American Indians who occupied much of the Southwest. Coronado happened upon them on his search. The Pueblo Indians lived in cliff dwellings, which still exist today.
7) Adobe brick	Primary building material of the Southwest - made of earth, water, and straw.
8) Treaty of Guadelupe Hidalgo	1848 - Treaty which ceded more than one-half of Mexican territory to the United States.

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9) Cesar Chavez	Organizer of the United Farmworkers Union, set up to gain protection for agricultural workers.
10) La Raza	Means The Race - The People; used to designate Mexican Americans.

Part III - Concepts developed within the movie

1) Most of the 10 million Chicanos of the United States live in the Southwest. They have a 400 year-old past and want equal treatment now.

2) The Native American Indians of the Southwest were growing corn, beans, and squash (foods new to the Spanish), and many lived in cliff dwellings or adobe homes. They were mining silver, tourquoise, and copper when the Spanish began their explorations.

3) The Spanish began their exploration of the Southwest in search of gold. They brought with them citrus fruits, domesticated animals, wheat, tools, ranching techniques, and irrigation techniques. They also began to instill Christianity upon all persons they came in contact with.

Part IV - Follow-up activities

1) Compile a list of terms which are part of the English language today, but which are influenced either by Spanish or Indian tradition.

2) Construct a model which depicts irrigation techniques used in the early Southwest. Compare that to present techniques.

3) Explain the building techniques used in the Southwest. Discuss the hacienda architecture and how and why it was used in the Southwest.

4) Make adobe brick. Use smaller bricks to build an adobe house, or construct an adobe house and/or village using match boxes, sugar squares, or molding clay.

5) Explain to the class the assurances made in the Treaty of Guadelupe Hidalgo. Locate on a map the area which was ceded to the U.S. by this treaty. What has been the effect of this treaty upon U.S. and Mexico relations? To the people who were living in this area in 1848?

6) Research the effect of the introduction of Christianity upon the people of Mexico and American Indians in the 1500's and 1600's. What were/are the advantages and disadvantages? How did Cortez influence Christianity in the "new world"? How did Cortez manage to change the people's previous beliefs?

Part V - Resources

1) Texas and the Mexican War - film
(additional information on Treaty of Guadelupe Hidalgo)

2) Hispanic Heritage - film
(additional historic background)

3) Mexican American - Heritage and Destiny - film

4) Follett Southwest Series - 4 book titles on the Southwest:
1) Tres Pueblos; 2) Los Californios; 3) Los Primeros; 4) El Mapa.
Teacher's Guide to series; also Student Activity Books for each title

5) North from Mexico, by McWilliams 973

6) The Indian Heritage of America, by Josephy 970.1

7) The First American, by Ceram 970.1
Americans before Columbus, by Baity 970.1
The Architecture of the Southwest, by Sanford 720.979

8) A Mexican American
Source Book, by Rivera 375.9
(contains Treaty of Guadelupe Hidalgo and commentary)

9) Many Mexicos, by Simpson 972
(for information about Cortez and the conquest
of the Aztecs)

10) The Aztecs of Mexico, by Vaillant 972.014

11) Cortez - filmstrip

The Orange and the Green

21 minutes
10th grade and up

Part I - Description of the movie:

Bigotry, economic rivalry and destruction are elements in the nature of prejudice and are present in Northern Ireland. The film provides a classic example of the pattern and nature of prejudice.

Part II - Preparation before viewing:

A. The following terms should be discussed or clarified:

1)	Ulster	Providence of Northern Ireland; has a ½ million Catholics who make up one-third of the population.
2)	Orange Order	Founded in 1920; helped create modern Ulster; an anti-Catholic group. Protestant group of 90,000 members; the orange color is used to unite the Protestants.
3)	One Party State	Governmental set up which perpetuates the ruling party -- thus keeping minorities from gaining entry into the political system.
4)	Londonderry	Second largest city of Ulster. Two-thirds Catholic population, but under Protestant control.
5)	Backlash	An opposite reaction to pressure.
6)	Independent State of Free Derry	A movement headed by Amon McCann to unite the Catholic population of Londenderry into an independent state.
7)	Gerry-mander	Political adjustments of voting boundaries, usually done in-order-to maintain the majority in elections. Minority areas are divided and arranged so that they have to vote in areas which have a strong majority. This negates the minority vote by not allowing it the strength of a united vote.
8)	John Carroll	A Catholic who has been unemployed for five years and was not allowed housing by the Protestant government. Has become a focal point for the Catholic Movement.
9)	Belfast	City in Ulster which is largely Catholic.

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10) Segregated Schools — Catholics attend private Catholic schools and Protestants attend public schools. In Ulster, this system is supported by the government.

11) Stereotype — Fixed mental images generalized to an entire group of people based on uninformed impressions and opinions. Very dangerous and dehumanizing.

12) People's Democracy — Militant civil rights student group composed largely of Catholics interested in social and economic justice.

13) Terrance O'Neill — Prime Minister of Ulster at the time the film was made.

14) Ian Paisley — Opposing O'Neill in the upcoming election. The movie refers to him as: "a religious fanatic, anti-Catholic bigot; an accomplished demigod and a fundamentalist -- just what is needed to make him a big man in Ulster."

15) Green (color) — The color of Ireland and used to unite the Catholics. There is a feeling that it is almost disloyal to mix with the Protestants.

B. Although the speech is difficult for Americans to understand, divide the students and ask one group to list the objections the Catholics have against the Protestants. Have the other group list the Protestant objections to the Catholics.

Part III - Concepts developed within the movie:

1) The Protestants and the Catholics of Ulster are continuing to perpetuate 400 years of religious tribalistic wars.

2) Segregated education continues to further divide the people and perpetuate the religious differences.

3) Except for a few movements by young people, the people of Protestant Ulster continue to hate Catholics and are trying to do all they can to keep the Catholics "in their place."

Part IV - Follow up discussion:

1) Look again at the vocabulary list and clarify any that the students wish to discuss.

2) Compare the two lists of Protestant and Catholic "complaints". What kind of things do the majority say about the minority? Are these the same kind of things white Americans say about American minorities?

3) What complaints do the Catholics have against the Protestants? Do American minorities make these same complaints about middle class White America? Are they justified?

4) The film points out that in 1688 a wall divided the Catholics from the Protestants. What divides them today? (Neighborhoods, schools, jobs; therefore economic power, housing, politics.)

5) How could a change in the educational structure of Ulster be a move toward peace in that country? Why do you think the Protestant government subsidizes the all-Catholic schools? If the schools were integrated, which history, patriotic songs, etc. would be taught? Who would choose? What would the Catholics say about this choice? How might this problem be resolved?

Part V - Projects:

1) Locate Ulster on a map. How does its location contribute to the current conflict there?

2) Locate articles and compile the information found in magazines that will detail current events of Ulster. Report to the class. Use the Reader's Guide to Periodical Literature in the library to locate the articles. (Who won the election? Where were the riots? What is going on now? Any educational changes?) The film is dated 1969.

3) Read to the class a report (study) on the nature of prejudice. What keeps it alive in an area - such as Ulster - where the two groups are not visibly different from each other?

4) Select a specific American minority and examine how (and why?) it has been treated in the United States with respect to: physical characteristics, language, clothing, food, neighborhoods, schools, jobs, housings, and politics. Which minorities have managed to assimilate the most? (The ones with fewest differences from the majority.)

5) Obtain the address of the Irish Embassy from the United Nations; write and ask for literature about Ireland and Northern Ireland.

Part VI - Resources:

1)	The American Adventure American minorities: Black Americans, Mexican Americans, German Americans, Italians, and New Americans	filmstrip media kit
2)	Story of America's People Today American minorities: Puerto Rican, Chicano, Indian, all alike, all different; being a foreigner	filmstrip kit
3)	Minorities All; Problems of American Society	301.451
4)	Man's Most Dangerous Myth: The Fallacy of Race, by Montagu	572 M

The Owl Who Gave A Hoot

14 minutes, color
7th grade and up

Part I - Description of the movie:

Presents, in cartoon format, ways to combat consumer exploitation in the inner city.

Part II - Preparation before viewing:

1. Have the viewers watch and take notes on specific ways in which the crooked businessmen are dishonest in the following areas:

   a. housing
   b. appliances
   c. furniture
   d. advertising
   e. groceries
   f. automobiles
   g. loans
   h. repairs of faulty merchandise

2. Have the viewers take notes on specific actions recommended in order to avoid being taken by dishonest businessmen.

Part III - Concepts developed within the movie:

The consumer must be aware of dishonest business practices and needs to be aware of alternative ways of dealing with such businessmen.

Part IV - Follow up discussion:

1. Discuss the notes the viewers took on the eight areas in which businessmen are dishonest. Ask for the specific actions taken by the dishonest businessmen.

2. Discuss the specific recommended actions presented in the movie:

   a. Take no appliances or furniture on approval.
   b. Read carefully everything you sign; always keep a copy; make sure all blanks are filled in.
   c. Make sure you get a written guarantee.
   d. Make sure you know the total exact price you are paying -- not just how much weekly.

e. Check newspaper ads for best prices.
f. Don't trade with people you don't trust.
g. Don't let a merchant switch products. Make him show you the product advertised and see that it is exactly as advertised.

3. Ask the class to list other ways to avoid dishonest businessmen.

Part V - Projects:

1. Ask a representative from the Better Business Bureau; a local community action center; Legal Aid; or other consumer protection agency to speak to the class on:

   a. What they can do if they think they are being cheated.
   b. How to avoid being cheated.
   c. Agencies in the area where they can obtain assistance or aid if they have any further questions.

2. Locate a Community Action Type Center that may exist. Ask a representative to relate some of the member's experiences to the class. (Any of the above agencies, or the local Office of Economic Opportunity may be able to direct you to such existing community groups.)

Part VI - Resources:

The Mexican American Curriculum Office does not have any other resources along the topic of this film; however, the Public Library does have several books and magazines which deal with current consumer protection laws, agencies, problems, and solutions.

Sabado With Ramon

12 minutes
Grades 3-6

Part I - Description of the movie:

Saturday is different from every other day for the Mendoza family, for that is the day Ramon helps his father at the gas station. As we follow him through the day, we learn something of what life is like for a young boy in Mexico City.

Sabado With Ramon is suggested for use in the following areas:

1) Study of families around the world with a concentration on the Latin American region.

2) Study of children around the world through the use of film series.

Part II - Preparation before viewing:

A) Some terms used in the film:

1)	sabado	Saturday
2)	tortilla	Mexican omelet, main staple of Mexican family, made of corn, as opposed to the Mexican American staple of flour tortillas.
3)	Senora	A lady; madam.
4)	soccer	The most widely played competitive sport in the world.
5)	tortilleria	A store which prepares tortillas for sale, compared to a bakery.
6)	Pemex	Main Mexican gasoline distributor in Mexico.

B) Suggested approach:

1) The students will be exposed to information about housing, clothing, climate, food, family relationships, family responsibilities, and cultural exchanges.

2) Prior to viewing, advise students to watch and listen carefully for information on the following: family relationships, family responsibilities, clothing, food habits, size and types of streets, transportation, market place, games.

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Part III - Concepts developed within the movie:

After seeing this film, and after subsequent discussion on the life and customs of Mexicans, the student should be able to:

1) Compare and contrast differences in clothing, housing, family relationships, occupations, patterns of living, with that of life in the U. S.

2) Identify three examples of cultural exchange.

3) Explain how the location of Mexico City affects its climate.

4) Identify three factors which make for rapid cultural change in Mexico City.

5) Identify three factors which tend to inhibit cultural change in other parts of Mexico.

6) Understand and appreciate the cultural traditions of the people of Mexico.

Part IV - Follow up discussion:

1) What clues did you observe on the size of Mexico City?

2) How are old and new ways combined in Mexico City? (Stores, machinery for making tortillas, market place.)

3) How have family responsibilities been divided?

4) How do members of the family feel about each other?

5) Why does Mexico City attract so many tourists? How has this affected the life of its citizens?

6) Why are tourists important to Mexico City's economy?

7) How do you think the game of soccer was brought to Mexico City?

8) In what ways are the meal hours in Mexico City different from those in the city in which you live?

9) Do you think the altitude of Mexico City would affect what and how the people eat? How?

10) Some Mexicans want Mexico City to grow even larger; others do not want this to happen. They feel that much of their fine old culture will be destroyed. How might the continued growth of Mexico City cause this to happen? Cite examples in your own town in which growth has changed architecture, housing, roads and highways, industries, etc.

Part V - Projects:

1) Read and listen to Mexican folktales.

2) Learn the history and dances of Mexico.

3) Discuss some of the focal points of Mexico City.

4) Discuss the main contributions by the Mexican people to the American continent.

5) Find information as to the outstanding Mexican athletes in sports (boxing, soccer, swimming, golf, etc.)

6) Find information on the 1970 Olympic Games in Mexico City.

7) Locate Mexico on map and globe.

8) Locate Mexico in relation to the equator, Tropics of Cancer, of Capricorn, the United States, and South America.

9) Locate Mexico City on the map and the globe.

10) Locate the continent of North America.

11) What would all the people of the American continent be called in relationship to the country in which they live?

Part VI - Resources:

1)	Cultures in Conflict, by Rudy Acuna	301.45
2)	Chapultepec Castle - National Museum of History, by Justino Fernandez	069.9
3)	Mexico City, by Eugenio Fischgrund	917.2
4)	Mexico, by Eugenio Fischgrund	917.2
5)	Soy Chicano, by Fitch	920
6)	Graciela, by Joe Molnar	920
7)	If You Were Born in Mexico	filmstrip
8)	Pizorro, by Robert Vavra	fiction

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Sentinels of Silence

19 minutes
Jr. High through Adult

Part I - Description of the film:

Filmed almost entirely from a helicopter during the lush, rainy season of central Mexico, Sentinels of Silence tries, in the words of the director, "to provide a spiritual and esthetic impression" of the civilizations of pre-Columbian Mexico. An original score by Mariano Moreno is a compliment to the beauty and drama of the photography. In 1972, the film won two Academy Awards, an unprecendented achievement for a short subject. The film is narrated by Orson Welles.

An unusual film, Sentinels of Silence gives us a unique look at the remains of Mesoamerica's great civilizations.

Part II - Preparation before viewing:

More benefit can be derived from the film if the class has a general understanding of the development of civilization in Mexico. The enclosed background material should prove beneficial.

Part III - Concepts developed within the film:

1) The civilizations of Mexico and Mesoamerica are, to this day, shrouded in mystery. Compared with man's knowledge of Asian and Middle Eastern civilizations, the civilizations of the Americans are unstudied.

2) The heritage of Mexico includes some of the most advanced civilizations of ancient times.

Part IV - Follow up discussion:

1) Where did the people come from that developed into the civilizations of Mesoamerica?

2) Why are the American cradles of civilization so mysterious and unknown?

3) What was Pax Teotihuacana, and what purpose did it serve?

4) How can you explain the sudden surge of culture and knowledge in both the Teotihuacan and Mayan cultures?

5) Where did the people of these civilizations get the knowledge to build such complex structures, and how did they build them without the help of the wheel and mechanical assistance?

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Part V - Projects:

1) Draw a series of maps of Mesoamerica, starting with the year A.D. 100 and making one map for every 400 year interval up to and including the year 1300. Show the settlements and empires described in Sentinels of Silence. Use different symbols to show types of settlement -- groups of villages, religious centers, and cities, and shaded areas to indicate the regions controlled by different people.

2) Study the different agricultural techniques that predominated in various cultures considered in the film.

3) Compare Mayan and Teotihuacanian forms of domestic and monumental architecture.

4) Investigate the different theories that account for the sudden rise, and subsequent sudden disappearance, of the Olmec, Teotihuacan, and Mayan cultures.

5) Discuss the quotation from the film about the Governor's Palace at Uxmal: "It is symbolic of the Mayas' ability to rise above their surroundings, and to reveal, in the everyday, shades of the Infinite." Read, and discuss in relation to this quotation, some Mayan poetry.

6) There are virtually no direct ties between America's pre-Columbian past and the America in which we live today. Discuss how this might affect our ability to appreciate or even take an interest in these cultures. How might the situation differ in regard to, for example, Mesopotamia? The Roman Empire? The British Empire?

7) Conduct an archeological "dig" in your classroom. Catalog the types, numbers, and distribution of the objects you find. Pretend you are an archeologist of the future, and discuss your finds.

Part VI - Further resources:

1)	La Raza Kit - Part I (Twilight of the Gods and Of Gods and Men)	973.621 (filmstrip kit)
2)	The Aztecs, People of the Sun, by Caso	970.2
3)	Aztec Thought and Culture, by Leon-Portilla	970.2
4)	The First Book of the Aztecs, by Beck	970.3
5)	Daily Life of the Aztecs, by Soustelle	970.3
6)	The Aztec: Man and Tribe, by Von Hagen	970.3

00098

7)	Heirs of the Ancient Maya, a Portrait of the Lacanden Indians	970
8)	Mayas of Central America and Mexico	970.1 (filmstrip)
9)	They Lived Like This: The Ancient Maya, by Neurath	970.3
10)	Indian Music of Mexico	970.1 (record)
11)	Indians of Mexico	970.1 (color prints)
12)	Mexican Indian Culture; a collection of prints	970.1
13)	Music of the Tarascan Indians of Mexico	970.1 (record)
14)	They Lived Like This in Ancient Mexico, by Neurath	970.3
15)	The Mixtec Kings and Their People, by Spores	970.3
16)	The Indians of Mexico, by Farquhar	970.4
17)	Prehispanic Music of Mexico	970.4 (record)
18)	The National Museum of Anthropology; Mexico, by Ramirez	970.4
19)	Mexican and Central American Mythology, by Nicholson	970.4
20)	Design Motifs of Ancient Mexico, by Enciso	
21)	Chariot of the gods, by von Hagen	

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Material on these pages is available in the Booklet accompanying the film Sentinels of Silence.

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SIQUEIROS - EL MAESTRO -

MARCH OF HUMANITY IN LATIN AMERICA

grades 7 through adult, 14 minutes

Part I - Description of the movie:

The film views the creation of a massive public three dimensional mural, created by David Siqueiros, a well known artist of Mexico. The mural - "March of Humanity in Latin America" recounts the history and progress of humanity and is a good example of Siqueiros' unique style.

Part II - Preparation Before Viewing:

A. These words may need to be clarified:

Rivera and Orozco - Well known Mexican artists

Aesthetic - Artistic beauty of a piece of art

Synthetic paint - Man-made dyes used to help preserve colors longer

Abstract form - Forms that resemble, but do not mirror the real life form

Esculpto - pintura - Method of combining sculpture, flat painting, and bas relief

Millennium - A period of 1,000 years

Composition - The way portions of a work fit together as a unit

B. **Present examples of murals and paintings by Siquerios, Rivera, and Orosco.**

Part III - Concepts Developed Within the Movie:

1. To provide students with an opportunity to see the artist David Siqueros as he works on his largest mural, March of Humanity, in Latin America.

2. To explain some of Siquerios' artistic innovations, with particular emphasis on his technique of esculpto-pintura.

3. To give some background of the Mexican muralist movement.

Part IV - Follow-up Activities:

Questions and Topics for Discussion:

1. Who are the Mexican muralists? What artistic innovations did they introduce?

2. Is the Mexican mural movement a nationalistic one? Can art be nationalistic in conception and purpose?

3. What is the difference between propaganda and art?

4. Why is mural painting a public art form as opposed to a private art form?

5. Why has Siqueiros designed a special building to house his mural?

6. What artistic innovations has Siqueiros introduced in his mural "March of Humanity in Latin America"?

7. What is Siqueiros' technique of "esculpto-pintura"?

8. Why has Siqueiros moved away from the idea of easel painting?

9. What does Siqueiros' use of space and time in "March of Humanity in Latin America" signify?

10. Discuss Siqueiros' technique as portrayed in the film.

11. Why does a community of painters and workers who all contribute to the mural make a statement about the conception of the mural?

12. How would you describe the character of "El Maestro" as shown in the film?

Part V - Projects:

1. Create a smaller three dimensional mural using paper mache.

2. Make a report on Rivera, Orozco, or Siqueiros; locate other works, background, and contributions to world art.

3. Trace the history (events, people, movements) of the Latin American people that Siqueiros depicts in his mural.

4. Make a report to the class on the history of Mexico as presented in the Introduction of Mexico in Art, by B. Smith.

Part VI - Resources:

Mexico, a History in Art, by Smith	709.72
Art of Ancient Mexico, by Glubok	759.17
Americans Before Columbus, by Baity	970.1
Heros of Mexico, by Rosenblum	920
Latin America, by Summerlin	972
The Mexican Story, by McNeer	972
Revolutions in Spanish America, by Prago	980.02

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Starting English Early

30 minutes
Of Professional Interest

Part I - Description of the movie:

Demonstrates techniques of teaching English as a second language to elementary children. Utilizes Series 200 techniques of sentence patterns modeled, imitated, and practiced.

Part II - Concepts and outline of the movie:

A) Many children do not speak or understand English, and yet their whole education in America will be in English. English can be taught to children in eight weeks if it is taught systematically, step-by-step. The lessons were furnished by the California 200 project.

B) In order to teach English, the teacher must:

1) Use good standard spoken English.

2) Have knowledge of how to teach English.

C) Children must use English again and again in situations that have meaning and reality for them.

Children are taught sentences which make up the underlying structure of the language.

Techniques:

A) a) Sentences are modeled by the teacher; heard by the students; b) imitated by the students; c) the basic structure is practiced again and again.

The language is taught by exercising control over what the learners say.

B) 1) The same sentence structures are used again and again, with changes in activities.

2) The students repeat the sentences in chorus and then individually.

3) A guessing game at the end of the instruction serves as a test to see if the children have mastered the sentences.

4) Vocabulary is limited until sentence structure is mastered.

C) Sentences are practiced in a variety of ways:

1) Songs and dancing.

2) Substitution drill, using tangible realistic items.

3) Use of puppets or dolls.

4) Use of pictures or objects, which stress minimal vowel differences.

D) Children have a limited attention span and so changes in objects, activities and locations must be used often, e.g.:

1) New experiences

2) Field trips

3) Real objects

4) Playground

E) Transition activities allow the student to move from the controlled and modeled sentences to freer speech, where they can use the language in their own way, e.g.:

1) Role play

2) Questions and answers

3) Field trips

4) New experiences

Summary:

Language must be acquired a step at a time. Children practice words and sentences realistically in the classroom, modeled by the teacher and imitated by the children. The children then practice the sentences and later apply them to activities outside of the classroom and are thus able to communicate in this second language.

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Strangers in Their Own Land: The Chicanos
16 minutes
Senior High and Adult

Part I - Description of the movie

The Chicano or Mexican-American is clearly lost in the labyrinth of the American ethnic system. There is less known about him than about many groups which, in terms of population, have only a fraction of his statistical significance. According to Dr. George L. Sanchez, the Spanish-speaking in the United States make up "an orphan group...the least known, the least sponsored, and the least vocal large minority group in the nation."

To gain their full rights as U.S. citizens, these people have learned not to count on outside help. The film asks where they will turn next.

Part II - Preparation before viewing

These terms may need to be defined before viewing the film:

1) Anglo- Persons who are not Mexican American, often includes Blacks also.

2) Chicano- In this movie, this term is used as a political term to unite part of the Mexican American population.

3) Assimilation- Belief that all persons should be or will become very similar in customs and attitudes. This is usually stated in terms of "they" will be like "us."

There is a wide spread notion among Anglos that this assimilation must be within certain rigidly defined limits. The limits might be broadly described as occupational achievement, the ability to acquire wealth and the internalization of Anglo-American social customs. In short, the Chicano must conform to American cultural norms in order to gain acceptance. Many Mexicans do this quite well and are thought of as being "high type Mexicans." The "high type" has reasonably good social mobility. He can often join social clubs, run for public office and intermarry with Anglos. The feeling of eventual assimilation is based upon the 'success' of this sub-minority group.

There are, however, two major roadblocks to this painless integration. The first concerns the fact that many Chicanos are quite proud and comfortable in their own culture. They do not see in it any intrinsic contradiction with the fundamentals of American liberty and would frankly like to have the best of both worlds.

The second difficulty lies in the number of Anglos who consciously or unconsciously hold the Chicano to be inferior. "Chicanos are inferior because they are so typically Mexican. Since they are obviously lazy, unintelligent and inferior it is appropriate that they should be left uneducated and given the most humble and menial of jobs. The very fact that many Mexican Americans have unskilled jobs is proof that they don't deserve any better." It is this self fullfilling prophecy so often voiced by the Anglo of the Southwest that prompts educated men like Alonso Lopez to join demonstrations.

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Part III - Concepts developed within the movie

To provide background information and a focal point for discussion on the following topics:

a) The general nature of prejudice and discrimination.

b) The specific problems and potentials of one ethnic group - the Chicanos.

Part IV - Follow-up discussion

1) According to Gordon Allport, author of "The Nature of Prejudice", a stereotype is an exaggerated belief associated with a category and its function is to justify conduct in relation to that category. What is the Anglo-American stereotype of the Chicano? To what extent does the class feel that the stereotype is accurate? What stereotypes exist regarding other minorities?

2) Is it possible for the Chicano to retain his cultural heritage and still find acceptance in the U.S.?

3) Should the Chicano emphasize his ethnic pride by public display of dress and behavior patterns considered distinctively Mexican or should he maintain a "low cultural profile" in hopes of more rapid assimilation? Are there factors at work other than discrimination, e.g., economic?

Part V - Resources

1) Mexican or American, film
(deals with thought behind question 3 above)

2) Latino, Cultural Conflict, film
(emphasizes unique culture of Latino's that is in conflict with Anglo culture)

3) Mexican Americans in the United States, Burma 301.451 B

4) Cultures in Conflict, Acuna 301.45 A

5) Out of the Mainstream, filmstrip and record kit 331.8

6) Mexican Americans in School; a History of Educational Neglect, Carter 371.97 C

7) The Mexican Americans - LaRaza, Steiner 301.451 S

8) Emerging Faces; the Mexican Americans, Cabrera 301.451 C

Taxco, Village of Art
17 minutes, color
4th grade and up

Part I - Description of the movie:

The film presents a view of this city which is famous for its many artists and especially its crafts of basket making, silver and copper crafts.

Part II - Preparation before viewing:

Have the students watch for these particular crafts:

architecture
embroidery
mosaics
weaving
silver arts
use of semiprecious stones
copperware
music
dance

Part III - Concepts developed within the movie:

1) The art of producing handcrafts is an honored custom which is still practiced in Taxco, Mexico.

2) Many years of work and practice are necessary to become a skilled craftsman.

Part IV - Follow up discussion:

1) How have the people of Taxco been able to retain their skills?

2) Who, primarily, supports these skills?

3) Does the Mexican government encourage these hand skills to continue? Why?

Part V - Projects:

1) Have students choose a craft they would like to try and have them make an item. For example:

weave a place mat
embroider a doll dress or napkin
use bits of colored paper to create a mosaic
use thin plates of tin or copper to create a small plate or bracelet

2) Make a report to the class on the background of a specific craft.

3) Report to the class how tourist trade contributes to the economy of Mexico. Include what per cent of income this accounts for. Are there other "industries" that rely on tourists? Which ones?

4) Locate Taxco on a map. What other cities in Mexico produce handcrafted items? Locate them on a map and indicate with a symbol what they produce.

Part VI - Resources:

Arts and Crafts of Mexico - Parts I & II	film
I Saw It In Mexico	arts filmstrip set
Made in Mexico, by Ross	745
Artistic Revolution in Mexico	filmstrip
Mexico, a History in Art, by Smith	709.72
Architecture Mexico	film
Clay Art in Old Mexico	film
Mexican Jewelry, by Davis	739.27
Arts and Crafts of Mexico	filmstrip
Mexican Native Arts and Crafts	745.5
Arts and Crafts of Mexican People, by Jones	745.5

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Texas and the Mexican War

Grades 4 - 6 18 minutes

Part I - Description of the movie:

Attracted by Mexico's offers of generous land grants in the 1820's, American settlers surged into Texas and set out to build a new cotton kingdom supported by slave labor. In re-creating the chain of events that led to the Mexican War, the film reviews the causes of the settler's revolt which won independence for Texas. It also explains how the controversy over the annexation was linked to the larger issues of slavery and territorial expansion. In winning the war with Mexico, as the film points out, the United States paid a high price - created a heritage of ill feeling in Latin America and a political crisis at home. "The United States stretched from sea to sea, but was hopelessly split through the middle. The conflict over slavery had only been aggravated by the annexation of Texas. It would spread now to the new territories of the West and finally to the battlefields of the Civil War."

Part II - Preparation before viewing:

1. The following words may need explanation:

colonization	People who settle in a new territory but retain ties with their previous government.
expansion	extending the boundries of your present environment
colony grants	land grants given by the Mexican government, entitling settlement.
annexation	to join new land to an existing country.
manifest destiny	a feeling that all the land to the Pacific Ocean belonged to the United States; thus, justifying westward expansion without regard to the first inhabitants of the land.
blockade	sealing off the harbor so that goods cannot be imported or exported.

2. Use a map to point to the territory that had belonged to Mexico before the Mexican War. Point out locations of the Rio Grande River, the Alamo, Mexico City (notice the distance from Mexico City to the Rio Grande River - discuss how long it might have taken to make that trip in wagons).

3. Have students look for manner of dress, means of transportation, items used for trade, what kind of people lived in Santa Fe, how often wagons came to trade items, where the items came from, what the houses were made out of and how they looked.

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4. Have students look for: (a) reasons Mexico wanted settlers in Texas, (b) conditions the Mexican government set upon use of the land, (c) American reasons for settling in Texas, (d) the settlers reaction to terms of the Mexican government.

Part III - Concepts developed within the movie:

1. The opening of Texas to American settlement gave a new thrust to the popular belief that it was "manifest destiny" of the United States to extend from the Atlantic to the Pacific.

2. Mexico felt that settlers in their mother lands would help to develop their country, and made tax concessions to settlers. Alarmed by the spirit of rebellion in Texas, however, the Mexican government revoked the self-governing rights of American settlers. The Texans responded by declaring and fighting for their independence.

3. When the Republic of Texas applied for admission to the Union, sectional conflicts over the extension of slavery in the United States flared into a bitter controversy over annexation.

4. Victory in the Mexican War enabled the United States to complete the last stage of its territorial expansion; the price of victory was a heritage of ill feeling in Mexico, and Latin America.

Part IV - Follow-up activities:

Discussion questions:

1. What were the boundries between the United States and Mexico in the 1820's?

2. Why did the Mexican government open Texas to American settlement and then later reverse its policy? What did the Mexican government ask of the settlers? What did it give them in return? Did the American settlers agree? Did they keep their agreement?

3. How was the annexation of Texas related to the larger issues of territorrial expansion and the extension of slavery? Why did the new settlers consider slavery essential to their survival?

4. What did the United States gain - and lose in winning the war against Mexico?

Part V - Projects:

1. What are relations like today in Texas between Mexicans and Americans?

2. Construct a model of Santa Fe in 1820's.

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3. Make a relief map of Mexico in the 1820's and in 1860.

4. What was the Gasden purchase? When? How much more? Make a map of the area purchased. Why beneficial to the United States?

Part VI - Resources:

1)	The Mexican War, by Singletary	973.62
2)	Mr. Polk's War, by Young	973.62
3)	The Mexican War; Was It Manifest Destiny?, by Ruiz	973.621
4)	Los Primeros, the Story of Nueba Espana, by Servin	917.91
5)	Tres Pueblos, by Servin	917.91

(Series of maps available from the Mexican American Curriculum Office)

To Be Somebody

29 minutes
Secondary through Adult

Part I - Description of the movie:

The film records the progress of a young Mexican American woman who faces the grim prospect of going out into an unfamiliar world of the Anglo in search of employment. Frustrated and desperate after several unsuccessful efforts to find work, she seeks the aid of a local training program for youths, where a warm relationship gradually develops between counselor and counselee.

The film concludes with a description of the conflict which has developed within the counselee's close family, and the counselor's personal reflections about the meaning of her own job to her life.

Part II - Preparation before viewing:

A discussion of ways the student can be better prepared for applying for a job and the subsequent interview. The discussion should have little guidance from the teacher at this time, but would revolve around the following points:

1) Dress
2) Being on time
3) Enthusiasm for future job
4) Self confidence

Part III - Concepts developed in the film:

1) The film demonstrates the often unpleasant experiences a person may be exposed to in interviewing and applying for a job.

2) The film offers concrete, positive reactions of the interviewee that a future employer would be impressed with.

3) This is primarily a motivational film for those interested in guidance and counseling as a career. It demonstrates how counseling can be a deeply rewarding experience for both counselor and counselee.

4) The film reveals the nature of counseling and details the great need that exists for effective, personal counseling in our schools and service agencies.

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Part IV - Follow up activities:

1) Follow up discussion of previous discussion; appropriate conduct in an interview situation. What did the students learn from the film?

2) Discussion of bureaucracies; what is a bureaucracy? List some. Why are they so impersonal? In the face of a threatening situation, how does a person deal with it?

3) Sharing of personal experiences of students in interview situations; have their experiences been similar to one in film? How did the student handle the situation?

4) Role playing situation; one student playing the part of the interviewer and one as the interviewee. Act out as many different job interviews as possible, i. e., telephone company, secretary, cashier, gas station attendant, teacher. How would the interview differ?

5) Secure applications from companies and/or colleges. The student could go through the process of filling out an application for either college or a job. What information does the student need, social security number, zip code, names and dates of previous jobs, etc.

Part V - Further Resources:

1) Modern Vocational Trends Reference Handbook, by Angel

2) The Teenage Employment Guide, by Goldenthal

3) Dictionary of Occupational Titles

4) Selected Characteristics of Occupations, (A supplement to the Dictionary of Occupational Titles)

5) Lovejoy's Career and Vocational School Guide

Yo Soy Chicano - Part I

40 minutes, color
Secondary through Adult

Part I - Summary of the film:

An historical documentation through film - the history of the Mexican Americans in the United States began with the recount of the early Mesoamerican Indian civilization to the present Regional Leaders of the Mexican American Movement and other Chicano leaders in the Southwest. The film presents the most recent activities of the Mexican American and recounts the story of Tierra Amarilla in New Mexico and the man who affected the move and revived the Guadalupe Hidalgo Treaty, Reis Lopez Tijerina.

The early historical development of Mexico is retold in an effort to introduce the roots of the Mexican Americans, not only in Mexico, but in the Southwestern part of the United States. Early contributions of both cultures are mentioned, which includes agriculture, mining, science, medicine, mathematics, ranching, and architecture. The influence of the Christian religion in the area is shown through the mission systems which were responsible for the growth of big cities like Los Angeles, San Antonio, San Francisco, and Santa Fe.

The film, if viewed, should be presented after an analysis of the Mexican American Movement and Mexican American History.

Part II - Preparation before viewing:

The following words should be presented to the students before viewing the film:

1.	Chicano	A term hard to define in terms of specific meanings. A tracing of the word and it's origin can be found in the Aztec language of Nahuatl. Others say the word came from the statesof Chichuawa and Tejano. The word was used in the 1940's to signify a pachuco brother. To some, the word is degrading. As used today, the word provides a sense of identification. It is a philosophical movement. A chicano is a person who is proud of his heritage; a person who is responsible and committed to helping others of his people.
2.	Yo Soy	I Am.
3.	Aztlan	The name given to the Southwestern part of the United States by the Aztecs who once ruled this area.

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Aztlan, as used today by the Mexican American Movement, provides a philosophical meaning of unity among all the Spanish speaking people of the Americas. Aztlan today is also used to signify any area of the United States where there are Spanish speaking persons.

4. Aztecs — At one time a concentrated population of independent groups living in the Valley of Mexico; later welded into an empire whose authority reached out to dominate much of Central and Southern Mexico and as far as present day Southwestern United States.

5. Nahuatl — The language of the Toltecs, the Aztecs, and many other peoples in western Mexico.

6. Olmecas — First highly developed culture of Mesoamerica. Ancestors of the Mayan civilization. Probably invented the Mayan system of writing and arithmetic. The heart of the Olmeca culture was the city of Monte Alban, occupied by the Olmecas and other cultures for over 2,000 years.

7. Teotihuacan — A residential and ceremonial city; center of another great civilization that flourished in the Valley of Mexico near present day Mexico City, from 200 B.C. until 700 A.D.

8. Zapotecas — A civilization that occupied the city of Monte Alban after the decline of the Olmecas. Developed a culture following the Mayans to the East, and other cultures to the North in the Valley of Mexico.

9. Maya — Longest lasting and most highly developed of the Mesoamerican cultures. Best known for their system of writing and their accomplishments in mathematics, astronomy, and architecture.

10. Toltecas — Arrived in the Valley of Mexico around 900 A.D. Were great warriors, and established their capital of Tula 30 miles northwest of Teotihuacan.

11. Pyramids — A Mayan building with rectangular or square bases used sometimes as artificial hills supporting temples. The pyramid was no more than a monumental pedestal which established a vertical movement between the world below and that of the gods.

12.	Mechicas	Name of the people who lived in the Valley of Mexico from whose name Mexico is derived.
13.	Quetzalcoatl	The plumed serpent considered the main god who was supposed to return to Mexico. In other cultures, known as Kukuklan. Upon the arrival of Cortes, the Aztecs believed him to be Quetzalcoatl.
14.	Hernan Cortes	Controversial figure of Mexican History. Recognized as the conqueror and destroyer of the Aztec civilization and builder of the foundations of the present day Mexico.
15.	Gachupin	Pejorative term used to describe a Spaniard in Mexico.
16.	Franciscans and Dominicans	First religious orders sent to New Spain (Mexico) by the Spanish government. Instrumental in the conversion of the Indians.
17.	Mesoamerica	A geographical term covering part of North and Central America. Term is useful because, within this area, flourished a group of tribes, confederations, and empires.
18.	La Raza	Means not just The Race, but Spanish speaking people who are bound together by a common heritage, a common language, and a common culture. Symbolizes the mixture of two peoples - Indian and Spanish.
19.	Jose Vasconcelos "La Raza Cosmica"	One of Mexico's leading philosophers and educators. The theory of the Raza Cosmica (the cosmic race) refers to the miscegenation of the Indian and Spanish cultures to form a new race.
20.	Native Americans	Indigenous peoples of the Americas.
21.	Miguel Hidalgo	Known today as the Father of Mexico, one of Mexico's most revered figures. Instrumental in the instigation of Mexico's independence from Spain on September 16, 1810. Later captured and executed by the Spanish.
22.	Mestizo	Intermarriage between Spanish and Indian - present day Mexicans and Mexican Americans are Mestizos.
23.	Colonial period	A three-hundred-year period from 1521 until 1821 during which the Spanish ruled Mexico.
24.	Manuel Chavez	Brother of Cesar Chavez, organizer of Mexican American, Black, and Appalachian White migrant workers in Florida.

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25.	Migrant	Person whose income derives from agricultural labor in the states of California, Oregon, Washington, Florida, New York, Michigan, Ohio, Wisconsin, and others. Most migrants follow the crops from state to state in search of farm labor work.
26.	United Farm Workers	Labor union that unified the migrant farm worker in California. Created by Cesar Chavez in 1962. Union tries to improve pay, housing, economic benefits of migrant workers.
27.	Dolores Huerta	Second in command of United Farm Workers. Most influential woman within the Mexican American Movement.
28.	Cesar Chavez	Mexican American leader known throughout the United States for his efforts in organizing migrant workers, and in civil rights.
29.	Virgin de Guadalupe	Patron Virgin of Mexico and of Mexican Americans. Identified by her dark Indian features. Often called La Virgen Morena (the Brown Virgin). Appeared in early 1800's in Mexico City, she became the symbol of Mexican Independence. Today she is the symbol of the Mexican American Movement.
30.	Farm Workers Eagle	(The Black Eagle) Aztec Eagle. From An Organizer's Tale, by Cesar Chavez -- "I wanted desperately to get some color into the movement, to give people something they could identify with, like a flag. I was reading some books about how various leaders discovered what colors contrasted and stood out the best. The Egyptians had found that a red field with a white circle and a black emblem in the center crashed into your eyes like nothing else. I wanted to use the Aztec eagle in the center, as on the Mexican flag. So I told my cousin Manuel, "Draw an Aztec eagle." Manuel had a little trouble with it, so we modified the eagle to make it easier for people to draw."
31.	Anglo-American	Any person who is not Black, Indian, Asian, or Latin. The word does not carry any negative connotations. When negative connotations are intended, Anglos are referred to as "gringos."
32.	Lone Star Republic	Term that refers to the state of Texas.
33.	Alamo	An early mission established in San Antonio, Texas. Site of the first confrontation between the Anglo Americans and the Mexican government during the Texas Revolution of 1836.

00118

34.	Mexican American War, 1846-48	War that led to the American take-over of northern Mexico, an area that became the American southwest.
35.	Treaty of Guadalupe Hidalgo, 1848	Treaty that ended the Mexican American War on the 2nd of February, 1848. Guaranteed Mexican Americans the right to maintain their culture, land, religion, and language as they were before the war. The treaty was revived in 1967 by Reies Lopez Tijerina, in New Mexico, in an effort to regain lands taken by the United States government during the 50 years following the Mexican American War.
36.	Alianza Federal de Pueblos Libres	Organization formed by Tijerina whose purpose was to reclaim the vast land grants he claims were swindled from the Hispanos by Anglo Americans and unscrupulous government officials.
37.	Tierra Amarilla Incident	June 5, 1967. Site of first confrontation between the Alianza and local New Mexico law officials. Famous site of the "Courthouse Raid" carried out by Tijerina.
38.	Reies Lopez Tijerina	Nicknamed "Rey Tigre" (King Tiger). Advocates the return of land granted in Hispanos in New Mexico by the government of Spain, before that area became the United States. Sovereignty of these land grants was guaranteed under the Treaty of Guadalupe Hidalgo.
39.	Boycott	Tactic used by United Farm Workers against powerful growers and agri-businesses. Latest boycotts have included grape, lettuce, and the Farah Pant Company of Texas.
40.	Strike	Union tactic used by the United Farm Workers. Referred to in the Mexican American Movement and "Huelga!!"
41.	"Brown Eyed Children"	Song used as background music for movie "Yo Soy Chicano, Part I."
42.	Southwestern States	Area encompassing the states of Texas, New Mexico, Arizona, California, and Colorado; formerly belonging to Mexico.
43.	Nezahualcoyotl	Greatest ruler of Tezcoco; philosopher, poet, wise man, builder of palaces, temples, and gardens in Aztec times.

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Part III - Concepts developed in the film:

1) Leadership in the Mexican American Movement: Leadership within the Movement differs from that in other movements, in that each region of the country establishes its own leader or leaders. The entire Leadership within the movement resembles the pattern of the Mexican Revolution, where local leaders emerged and take care of their home base, and are, in turn, supported by their supporters. This can be seen in the leadership portrayed in Chavez (California), Gutierrez (Texas), Gonzales (Colorado), and Tijerina (New Mexico).

2) The Chicano Movement: Introduces the decade of the 60's as the Chicano community becomes more organized, aware, and vocal, in an effort to gain nationwide recognition of the problems of the second largest minority group in the United States. Major points of the movement are an effort to gain fuller equality in the benefits of American life, better job opportunity, health care, and more political representation.

3) Activist Disillusionment: Many activists become disillusioned with the existant system to the point where they call for a separate state for their own people. This can be seen in Tijerina's call for a separate state in New Mexico through the Alianza Federal.

4) Cultural Clash: Conflicting values within two cultures that exist simultaneously. Cultural clashes between the Mexicano and the Anglo throughout the historical experience of the two groups has led to some of the problems depicted in the film.

5) A Conquered People: Historically, the Mexican American has been conquered and oppressed as a continuous historical process, until the decade of the 60's. This process started with the Spanish in 1519, continued throughout Mexican history, and into American history, when the Anglo majority viewed the Mexicano with contempt.

6) Contributions of Mexicans and Mexican Americans to the Historical and Economical Development of the United States: Considered as foreigners, even as native born citizens, Mexicans and Mexican Americans have been denied recognition of achievements attained by members of the group.

7) Traditional History versus Chicano History: The film portrays Mexican American History as Mexican Americans see it and have lived it; not as an Anglo dominated media chooses to view it.

Part IV - Follow up discussion:

1) What problems do migrants face in the United States?

2) What boycotts are being led by the United Farm Workers? Why are these boycotts being organized?

3) What are some of the Pre-Columbian civilizations, other than the Aztecs? How are these civilizations related to Mexican Americans?

00120

4) Name three main contributions of ancient peoples to the Americas.

5) Discuss the civilization of the Aztec in terms of agriculture, religion, art, science, architecture, and mathematics.

6) What part did religion play in the life of the Aztecs?

7) What was the significance of the city of Teotihuacan?

8) What new race was created after the arrival of the Spanish to the New World?

9) Name two other leaders of the United Farm Workers, other than Cesar Chavez.

10) What does the Spaniard contribute to the Americas? What did he destroy? Discuss Hernan Cortes as both a builder and a destroyer.

11) What is the relationship between the dates 1521 and 1848?

12) In what way is the 1848 Treaty of Guadalupe Hidalgo revived in 1967?

13) Discuss the following statement: "It should never be forgotten that the Mexican Americans are the only minority in the U.S. who were annexed by conquest and whose rights are specifically safeguarded by a treaty, with the exception of the American Indian."

14) What is the role of Reis Lopez Tijerina in the Chicano Movement?

15) List five contributions of the Mexican American to the American Southwest.

16) Discuss how Mexican American mining techniques and laws influenced the American mining that followed.

17) If you were a Mexican American, what opinion would you have of the Battle of the Alamo?

18) Discuss the exploration of the American Southwest by the following groups: Spanish, Indian, Black, Mestizo.

19) What, in the Mexican Culture, conflicted with the Anglo culture in the Southwest.

20) What is Manifest Destiny?

21) Discuss the causes and effects of the Mexican War. In what ways, if any, was it similar to the American involvement in Vietnam?

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Part V - Resources:

1)	Viva La Causa; the Migrant Labor Movement	331.8 (filmstrip set)
2)	Out of the Mainstream: Basta	331.8 (filmstrip set)
3)	Basta, the Tale of our Struggle by Ballis	331.8
4)	La Causa, the California Grape Strike by Fusco	331.89
5)	Sentinels of Silence (film about ancient Mexican cultures)	
6)	La Raza Kit	(filmstrip set) 4 parts
7)	Migrant (2 part film)	

00122

Yo Soy Chicano - Part II

40 minutes, color
Secondary through Adult

Part I - Description of the film:

Part II of Yo Soy Chicano continues the examination of the Chicano Movement with flashbacks into the historical events that influenced and created the people of today -- the Mexican Americans. Seen also is the philosophies and beliefs of two principle Chicano leaders: Rudolfo "Corky" Gonzales and Jose Angel Gutierrez. A more thorough examination of the philosophy of Aztlan is presented by Gonzales. The activities of Chicanos in Colorado are examined through the activities of the Crusade for Justice organization. In Texas, an examination of the activities of La Raza Unida Political Party are presented by the creator and founder, Jose Angel Gutierrez. Flashbacks present the immigration and repatriation of the Mexicans during the 50's and earlier in the 1920's. Included also is a short cut of the era of the pachuco and the riots that would end with mistrust between Mexican Americans and Anglo Americans in the Southwest.

The film presents the contributions in the early history of the Southwest by the Mexicans before the arrival of the Anglo American. Present day contributions are seen in the number of Mexican American men who fought during World War II and the Korean War, and later, in the Vietnam War.

The film is an excellent re-enactment of many historical figures, such as Enrique and Ricardo Flores Magon and scenes of the pachuco and burial funeral. It has excellent musical composition. Much of the acting is credited to the Teatro Campesino under the direction of Daniel Valdez.

This film should be presented only after a careful study of the history of the Mexican Americans in the Southwest.

Part II - Preparation before viewing:

The following terms may need to be defined:

1) Bandidos — Today, when Americans in general are more sensitive to racial discrimination, Mexicans are pictured as bandidos, stealing corn chips...Mexican bandidos existed, of course, but they should be put into proper perspective...many of those who did become bandidos were heroes who symbolized a temporary resistance and victory against the gringo.

(a) Tiburcio Vasquez — Operated in California from 1852 to 1875, born on August 11, 1835 in Monterey, California. His parents were respected people and he had three brothers and two sisters. At seventeen he turned outlaw for his reason stated below:

"My career grew out of the circumstances by which I was surrounded. As I grew to manhood, I was in the habit of attending balls and parties given by the native Californians into which Americans, then beginning to become numerous, would force themselves and shove the native born men aside, monopolizing the dance and the women. This was about 1852. A spirit of hatred and revenge took possession of me. I had numerous fights in defense of what I believed to be my rights and those of my countrymen. The officers were continually in pursuit of me. I believe we were unjustly and wrongfully deprived of the social rights that belonged to us."

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(b)	Juan Cortina	Juan Nepomuceno Cortina - best known as the "Red Robber of the Rio Grande" - his family owned most of the Brownsville, Texas region. He became an outlaw after he shot a United States marshall in Brownsville, when the latter abused one of his mother's servants. His life as an outlaw began in 1859, lasting into the 1870's. During this time, Cortina declared war on Anglos and became the scourge of the valley. He later became governor of the state of Tamalipus, Mexico.
2)	Corridos (ballads)	Immortalized the so-called bandidos; still sung today by Mexican Americans.
3)	Brownsville, Texas	Southmost city of Texas, bordering with twin sister city, Matamorros, Tamalipus, Mexico.
4)	Crystal City, Texas	Important city in the Chicano Movement since it became the model for other Chicano cities. Founded in 1930 by a group of businessmen, Mexican Americans settled in the area at the same time, to do the field work. Crystal City has a large number of Mexican Americans whose living conditions are described in government reports as "below national norms and one of the poorest cities in the United States." Mexican Americans in 1974 have begun to move forward and elected officials in the city, school board, and country. Leader in Crystal City is Jose Angel Gutierrez.
5)	MAYO	Mexican American Youth Organization; a student organization founded in 1967 by Jose Angel Gutierrez in Texas. MAYO acts as an activist organization to take control of the political, economic and educational institutions affecting Mexican Americans in Texas.
6)	Cultural Conflicts	As the two groups move together in the Southwest, Mexicans and Anglos came into conflict as a result of language differences, religious beliefs, philosophies, and customs. Both groups began a battle of hate and discriminations which have lasted to the present. For further information, see: ACUNA, RODOLFO A Mexican American Chronicle, pp. 100-101 Cultures in Conflict McWILLIAMS, CAREY North From Mexico
7)	Jose Angel Gutierrez	28-year-old leader; creator of La Raza Unida party in Texas; born and resides in Crystal City, Texas where he is president of the school board and holds other activities as well.

00124

8)	La Raza Unida	Political party created by Gutierrez in Southwest Texas as a means of gaining regional and state control of governmental and city institutions which directly affect and control the lives of many Mexican Americans. Gutierrez believes that if successful, the organization may be able to gain political controls, not only in city elections, but also state elections and national elections might be influenced by the elective power of Mexican Americans.
9)	No Spanish Rule	Until 1970, the No Spanish Rule was followed in most state school policies, forbidding students of Mexican descent the use of Spanish on schoolgrounds, except in a foreign language class. Failure to adhere to the rule by a student would cause different sorts of punishments, depending on school districts, such as corporal punishment, detention hall, etc.
10)	Salomon Baldenegro	Candidate for the La Raza Unida party in Arizona.
11)	Raul Ruiz	Candidate for La Raza Unida party in California.
12)	The Mexican Revolution of 1910	During the period of the 1900's, the world situation was entering a new era of modern machinery and mechanization. In the period of many new inventions, also came the revolutions which were to change the faces of many nations governments. Mexico's revolution was one of the first with the Russian Revolution following in 1917. The Mexican Revolution was a result of the poor and inadequate system of the government of Porfirio Diaz. The following personalities play an important part in shaping the Modern Mexico of Today:
(a)	Porfirio Diaz	A dictator president from 1876 to 1910. He was overthrown by the forces of Francisco Madero in the election of 1911. His rule brought law and order to Mexico for a time, but his laws were harsh and discriminated against the poor. During his rule, the poor became poorer and the rich became richer. Diaz's rule lasted for a period of thirty-four years.
(b)	Francisco Madero	Often called the "apostle of democracy", sparked the revolt against Diaz with his book, <u>The Presidential Succession of 1910</u>, which called for the popular election of the Vice-President. He was elected to the presidency of Mexico in 191[illegible] He was assassinated soon after his election but he did raise the hopes of many other revolutionary leaders.
(c)	Emiliano Zapata	A social reformer from Morelos; he championed the Indians of Mexico, calling for land and liberty. His belief was that the land belonged to those who worked it and lived on it. His beliefs caused the destruction of the hacienda system in Mexico and the development of the "ejido system". He became president of Mexico in 1914 and ruled along with Pancho Villa. He soon realized he was not a politician and he returned to fight in the continuing revolution. He was assassinated in 191

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(d)	Doroteo "Pancho Villa" Arango	Most widely known, especially in the United States, where he raided the border of Arizona and New Mexico. Leader of the forces in the Northern part of Mexico. A person who has become more of a legend than a real person. Many ballads and stories exist of Villa. His life as a bandit began when he killed a man responsible for the death of his sister. He soon thereafter led forces against the government of Diaz. Later, during the period of the revolution, he joined forces with Zapata.
(e)	Artists	During the revolution, many artists portrayed and developed distinct art styles which were to be world renowned by the 1970's. The artists of great importance are: Diego Rivera, David Siqueiros, Jose Clemente Orozco.
(f)	Carlos Chavez	Mexico's greatest orchestral conductor, used Indian melodies as a base for works which became the foundation for national music.
13.	Rodolfo "Corky" Gonzales	Was born in Denver in 1928, the son of a migrant worker. He has been a National A.A.U. boxing champion, professional boxer, packing house worker, lumberjack, farm worker, and businessman. Long involved in the civil and human rights struggle for the Mexican American, he is currently director of the Crusade for Justice. He is the founder of the Escuela Tlatelolco, the first all Chicano school in America, a pre-school to college. He is the publisher of El Gallo newspaper, poet, playwright. I Am Joaquin was his first epic poem.
14.	The Crusade for Justice	A Denver based Chicano civil rights organization with activities throughout the Southwest; it promotes and distributes books and newspapers about the Mexican American movement.
15.	Repatriation	During the depression when many Arkansans and Oklahomans were leaving and going to the Southwest, many Mexicanos were forced to go on relief, being displaced by them in the labor and fields force. Many areas in the Southwest were encouraged by their social welfare agencies to "send the Mexicans back to Mexico." The U.S. Government offered to pay the Mexicans way back to Mexico. It is not known just how many were actually sent back, but for the Los Angeles area, approximately 16,228 were sent. The middle Western states repatriated the highest percentage of Mexicans.
16.	Pachuco	In modern terminology, a cool dude, came into nationwide recognition with the Zoot Suit Riots of 1943. Most of the pachuco were young teenagers, notable for their unique style of dress and particular language. During the riots, U.S. Marine soldiers, disturbed by the appearance of the young pachuco, decided to clean out the streets of East Los Angeles. They beat up many young Mexican American youngsters and in turn, many Marines were beaten up also. The riots ended when the Mexican ambassador, and complaints by such leading figures as Eleanor Roosevelt, wife of the president of the United States, protested the treatment of the young Mexican Americans.

17.	Immigration	During the period of World War II and the Korean War, many Mexican aliens were brought into the United States under the Bracero program. The bracero was a farm worker who was under contract to work for one season and then return to Mexico. Those who remained illegally in the United States were referred to as mojados. Patterns of immigration for the Mexican American be be found during the World Wars of the United States and during Mexico's Revolution of 1910, when a great number of Mexicans came into the United States.
18.	Ricardo and Enrique Flores Magon	Leaders of the Mexican Revolution in 1910 whose forces were organized from their home base in the United States. They were responsible for the attempted take over of Baja California. Enrique was later inprisoned by the United States for making war with a peaceful nation. He died while a prisoner.

Part III - Concepts developed within the film:

1.	Philosophy of Aztlan:	As seen in the Southwest, Aztlan symbolizes the coming together of all the Spanish speaking people as a nation, thus creating a unified people who will control and govern their own destiny.
2.	Leadership versus Philosophy:	The Chicano Movement, unlike the other movements, does not seek to create a national leader, but rather a nationalistic philosophy which will survive the leaders.

Part IV - Follow up discussion:

1. Explain what cultural conflicts were faced by the Anglo Americans and Mexicans when the two groups met. List some of the differences in cultures. How would culture become a basis for much of the discrimination faced today by Mexican Americans?

2. Explain who "was in the wrong" when first entering Texas. List some of the abuses the Anglo Americans created when entering the Mexican territory.

3. How have the past relationships between the Anglo Americans and the Mexican Americans influenced present relations?

4. Discuss the reasons for the creation of a third political party in the Southwest.

5. List some ways in which the Mexican American student has become involved in the struggle of the Chicano Movement. What institutions has he been most able to influence?

6. Compare the philosophy of the Raza Unida Party in the Southwest to La Raza Unida in Ohio. What would be the strength of the Raza?

7. How is the Mexican Revolution of 1910 connected to the Chicano Movement in 1974?

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8. Explain the following lines of Enrique Magon:

> "Perhaps my friends will say, here lies a dreamer,
> and others might say, here lies a madman.
> But let no one dare write, here lies a coward
> and a traitor to his ideas."

What do they point out about the kind of man Magon was?

9. List three purposes for the Crusade for Justice house. How could such an organization help the Chicanos from Denver?

10. State four reasons why literature, art, music, and the theater are important to the Chicano Movement.

11. How does Gonzales hope to develop leaders for the Chicano community?

12. Why is it important for the Chicanos to control their own lives and destiny? Why is it important for the Chicano to control their own economy?

13. List three differences between immigrants from other European nations to the United States and immigrants from Mexico.

14. List at least five contributions of the Mexican Americans to the Southwest.

15. Discuss the philosophy of AZTLAN. Write a paragraph stating your views of the Chicano Movement as compared to the other movements in the United States.

16. Name the significance of the songs presented in the film. Find a copy of the song "Yo Soy Chicano."

Part V - Resources:

1.	Viva La Causa; the Migrant Labor Movement	331.8 (filmstrip set)
2.	Out of the Mainstream: Basta	331.8 (filmstrip set)
3.	Basta, the Tale of our Struggle, by Ballis	331.8
4.	La Causa, the California Grape Strike, by Fusco	331.89
5.	Sentinels of Silence	film
6.	La Raza Kit	(filmstrip set) 4 parts
7.	Migrant	film (2 part)

Yo Soy Joaquin

23 minutes; color
Grades 9 and up

Description of the film:

A series of visual images of the Mexican American historical experience, accompanying a reading of the book "I Am Joaquin" (Yo Soy Joaquin"), an epic poem by Rudolfo "Corky" Gonzales.

References are made to many persons and happenings of both Mexico and the United States that form a part of the Mexican American.

I Am Joaquin has become part of every Mexican American's search for his identity through a historical examination for his roots and heritage. Searching back as far as the Indian cultures of Mexico and the Moorish occupation of Spain, Joaquin finds the strength and the highly developed empire of these ancient peoples. With the Spanish conquest of Mexico, Joaquin becomes a dual personality - the beginning of the mestizo. He becomes both the tyrant, the slave, the Indian and the Conquistador. With the conquest, Joaquin acquires the characteristics that are to define him and his nation - the combination of Indio and Spanish cultures.

Concepts developed within the film:

1. The history of Mexican Americans is complex, varied, and extends back many centuries into the past.

2. Mexican American involvement in the historical and economical development of the United States is an important contribution of Mexican Americans.

3. Role models provided in the poem are an important source of identity and pride for Mexican American students.

4. Mexican Americans are a bilingual and bicultural people, identifying with Spanish and English, and Mexico and the United States.

Preparation before viewing:

The following pages contain the actual script of the movie with footnotes as to the meaning indicated on the right hand side of the page.

References to Acuna refer to Rudolph Acuna's book Mexican American Chronicle. Classroom sets of Mexican American Chronicle, Many Mexicos, and the book version of Yo Soy Joaquin are available from the Mexican American Curriculum Office.

The script is divided into 15 parts to facilitate the teaching of the film. Resources available from the Mexican American Curriculum Office are listed at the conclusion of most parts.

00129

The Author

RODOLFO GONZALES

Rodolfo "Corky" Gonzales, born in Denver, June 18, 1928, son of a migrant worker, has long been involved in the civil and human rights struggle for the Mexican American.

He was formerly a National A.A.U. Boxing champion, professional boxer, packing house worker, lumberjack, businessman and farm worker.

Presently President and Director of the Crusade for Justice, a Chicano civil rights organization.

Poet

Playwright

Lecturer

Political Activist

Community Organizer

PART I - The Present

I AM JOAQUIN

I am Joaquin,
lost in a world of confusion,
caught up in the whirl of a
gringo[1] society,
confused by the rules,
scorned by attitudes,[2]
suppressed by manipulation,[3]
and destroyed by modern society.[4]

My fathers
have lost the economic battle[5]
and won
the struggle of cultural survival.[6]
And now!
I must choose
between
the paradox[7] of
victory of the spirit,
despite physical hunger,
or
to exist in the grasp
of American social neurosis,[8]
sterilization of the soul[9]
and a full stomach.

Yes,
I have come a long way to nowhere,
unwillingly dragged by that
monstrous, technical,
industrial giant called
Progress[10]
and Anglo[11] success....

I look at myself.
I watch my brothers.
I shed tears of sorrow.
I sow seeds of hate.
I withdraw to the safety within the
circle of life ---

MY OWN PEOPLE

1. Gringo - any person who is not Black, Indian, Asian, or Latin. It is a negative connotation, e.g. spick, greaser, nigger.

   a. Acuna, p. 3
   b. Acuna, p. 7

2. attitude - a feeling or emotion about a given fact or state, often formed by circumstances such as culture, environment, etc.

   c. Acuna, p. 2

3. manipulate - to play or control by unfair means, especially advantageous to one's means.

4. society - a difficult word to define since its concept is deeply rooted in the history of mankind. For this purpose, it will be used as a community or nation.

5. economic battle - reference to the low socio-economic levels of Mexican American in the United States.

   d. Acuna, p. 149

6. cultural survival - culture reference to language, customs, religion, folklore and music of an ethnic group.

   e. Acuna, p. 159; "Intellectual fountain"

7. paradox - a statement that is seemingly contradictory or opposed to common sense and yet is perhaps true.

8. neurosis - nervous disorder.

9. sterilization of the soul - to have the sensitivity of feelings withdrawn from you by society, progress, etc.

10. progress - to develop or advance forward; as used in this poem, progress denotes and and symbolizes the use of and importance placed on machines instead of esthetic values of society.

11. Anglo - the term Anglo does not carry any negative connotations - any person who is not Black, Indian, Asian, or Latin.

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PART II - 1321 - 1521

I am Cuauhtemoc[1],

proud and noble,

leader of men,

king of an empire[2]

civilized beyond the dreams

of the gachupin[3] Cortes[4],

who also is the blood,

the image of myself.[5]

I am the Maya[6] prince.

I am Nezahualcoyotle[7],

great leader of the Chichimecas[8].

I am the sword and flame[9] of Cortes

the despot.

And

I am the eagle and serpent[10] of

the Aztec civilization.

1. Cuauhtemoc - last Mechica ruler; name means "Fallen Eagle". In Cuauhtemoc, the Mexican American Movement has adopted him as a symbol of a heroic man who defended the Mechica empire against the Spanish Conquest.

   a. Acuna, p. 53; Mexican American Chronicle

2. Tenochtitlan - capital of the Mechica empire, founded in 1325 after a legendary search into the Valley of Mexico under the leadership of their god, Huitzilopochtli, who told them to go to an island where they would find an eagle with a serpent in its mouth.

   b. Acuna, p. 37 (Tenochtitlan became one of the most modern cities of the new world)

3. gachupin - derogatory term; used to describ a person from Spain.

4. Hernan Cortez (1485-1527) - Spanish conqueror of Mexico.

   c. For more information as to the personality of Cortez and Cuauhtemoc, see Lesley Byrd Simpson's Many Mexicos, p. 22-44.

5. "who is also the blood...of myself" - the duality of the Mexican people; the two cultures, Aztecs and Spanish, merged and created a new culture -- the Mestizo; thus the conqueror and conquered are one in the same.

6. Mayas - one of the most advanced civilizations of pre-Columbian era in Mexico located in the area of northern Mexico and the Yucatan.

   d. Acuna, p. 32, 33
   See also
   Gallenkamp, Maya
   Price, Heirs of the Ancient Mayas
   Stierlin, Living Architecture of the Ancient Mayas

7. Nezahualcoyotle (1402-1472) - one of the greatest of the wise men of Tezcoco. He was king of the Tezcoco; his people knew him as a great builder of palaces, temples, gardens and roads; a lawmaker and poet.

   e. Acuna, p. 42 and 43

8. Chichimecas - were known as nomad tribes, living mainly on agriculture and hunting from lands owned by other tribes. This created a great hatred for this group of Indians. Composed of many small tribes, they eventually became known as the Aztecs.

   f. Acuna, p. 36
   See also
   Caso, Alfonso, The Aztecs: People of the Sun
   Sahaguin, Bernardino de, A History of Ancient Mexico

9. I am the sword and the flame - symbols of the Spanish conquerors.

10. I am the eagle and serpent - symbols of the Aztec civilization; eventually these symbols became the national seal of Mexico seen on their flag and monetary system.

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PART III - The Colonial Period (1521-1810)

I owned the land as far[1] as the eye
could see under the crown of Spain,
and I toiled on my earth
and gave my Indian sweat and blood
for the Spanish master
who ruled with tyranny over man and
beast[2] and all that he could trample.
But
THE GROUND WAS MINE.
I was both tyrant and slave.

1. Spanish occupation of Mexico lasted for 300 years. During this period, much of the land explorations of Central America, South America and Mexico were completed. It is also during this period that Spanish, Indian, and Mestizo exploration of the Southwestern part of the United States were accomplished.

   This era is also important in that the many characteristics which today define Mexico and her people were born. Among the contributions which the Spaniard left Mexico are the Spanish language and the Catholic faith.

2. During the early part of the conquest, many injustices against the Indian population of Mexico were committed by the Spanish conquerors. Many of the Indians were enslaved to work on the silver and gold mines. Many died either from disease or maltreatment suffered under the tyranny of the Spaniard masters.

   See Acuna, Mexican American Chronicle, pp. 54-59
   For further references, see also: Simpson's Many Mexicos

PART IV - The Church

As Christian church[1] took its place

in God's good name,

to take and use my virgin strength and

trusting faith,

the priests,

both good and bad,[2]

took ---

but

gave a lasting truth that

Spaniard

Indian

Mestizo[3]

were all God's children.

And

from these words grew men

who prayed and fought

for

their own worth as human beings,

for

that

GOLDEN MOMENT

of

FREEDOM.[4]

1. Christian Church - reference to the Catholic faith which converted many of the Indians to Christianity either voluntary or through force. Among the most prevelant religious orders that came to Mexico were the Fransicans and Dominicans.

2. "the priests, both good and bad" - among the most revered priests is Mexico's first bishop, Fray Juan de Zummaraga and Fray Bartolome de las Casas.

   a. Fray Juan de Zummaraga - known as "the protector of the Indians", first bishop of Mexico: Simpson, Many Mexico, p. 34-44.

   b. Dominicans, Franciscans - among the early orders to arrive in Mexico. They helped in the conquest and recording of the history of Mexico.

3. Mestizo - a person of mixed Spanish and Indian ancestry, the results of the inter marriage between the Spaniard and India women. Great conflict arose during this period as to the legal standings of the children of such a union. For a while, the question before the Church was the standings of an Indian - was he to be considered a person with a soul? The Church said yes. Thus the union betwee a Spaniard and Indian was considered a legal one before the courts and children from such unions were entitled to the benefits of his Spanish father.

   For further details, see Simpson's Many Mexicos

4. Golden Moment of Freedom - reference to the fight for Independence from Spain, 1810.

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PART V - Independence - 1810

I was part in blood and spirit
of that
courageous village priest
[1] Hidalgo
who in the year eighteen hundred and ten
rang the bell of independence
and gave out that lasting cry ---
el grito de Dolores:
"Que meuran los gachupines y que viva
la Virgen de Guadalupe...."
[2] I sentenced him
who was me.
I excommunicated him, my blood.
I drove him from the pulpit to lead
a bloody revolution for him and me...
I killed him.
[3] His head,
which is mine and of all those
who have come this way,
I placed on that fortress wall
[4] to wait for independence.
[5] Morelos!
[6] Matamoros!
[7] Guerrero!

1. Hidalgo (Miguel Hidalgo y Costilla (1753-1811) - a Creole who was the parish priest of Dolores became the Father of Mexican Independence by a simple brave act. Hidalgo had met for some time with a small group of other intellectuals to discuss independence from Spain. When this secret group was discovered by the authorities, Hidalgo knew the time had come for action. On the 16th of September, he summoned his parishoners to the Dolores church steps and gave the cry (grito) of liberty: "Mexicanos - Long Live Mexico! Long Live the Virgin of Guadalupe!" With this cry, the revolution of Mexico's fight for Independence was started.

2. "I sentenced him" - Hidalgo was eventuall defeated and captured in northern Mexico. He was then defrocked and executed in 1811, which then temporarily ended the revolutionary war.

   See Acuna, pp. 58-60

3. His head....placed on the wall... after Hidalgo was executed, his head was placed on the walls of a warehouse in Guanajuato, the scene of the first victor

4. Criollos - were Mexican born Spaniards who eventually started the fight for independence. After seeing the fate of Hidalgo and several others, their efforts were stalled, thus it was under the leadership of the Mestizos that Mexico eventually gained its independence from Spain.

5. Jose Maria Morelos y Pavon (1765-1815) a young parish priest who was a Mestizo, took over Hidalgo's role as a revolutionary leader.

6. Mariano Matamoros (d. 1814) - joined Morelos's forces; was also a priest, successfully fought several battles in the south.

   Both Morelos and Matamoros were defeated captured, defrocked, and shot in 1814 and 1815.

all companeros in the act,

STOOD AGAINST THAT WALL OF

INFAMY

to feel the hot gouge of lead

which my hands made.

I died with them...

I lived with them...

I lived to see our country free.

Free

from Spanish rule in

eighteen-hundred-twenty-one.

Mexico was free???

7. Vincente Guerrero (1773-1831) - was a Mestizo with some African blood. One of the greatest leaders of the revoluti n He stood out as a leader and later became President of Mexico. Later, under his leadership, Mexico outlawed slavery in 1829.

8. 1821 - Mexican Independence - was eventually won under the leadership of a Criollo officer, Agustin Iturbide. He joined forces with Guerrero's forces after he betrayed his command with the Spanish army. For a time, Iturbide wa: the Emperor of Mexico. He was overthrown by the forces of Antonio Lopez de Sant: Anna.

9. "Mexico was free???" - question on the continuing struggle for freedom by the Mexican people.

See Acuna, p. 60

See also Simpson's Many Mexicos

PART VI - "Search for a Nation" [1] *

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The crown [2] was gone

but

all its parasites [3] remained

and ruled

and taught

with gun and flame and mystic power.

I worked

I sweated

I bled

I prayed

and waited silently for life

to begin again.

1. Search for a nation - during this period, Mexico continues to settle in the southwestern part of the territory, mainly the new states of Texas, California, New Mexico, Arizona and Colorado. It established governed cities and small missions. By the time Mexico gained her independence, the United States had already experienced 45 years of self-government. Mexico's vast empire of the southwest and her own problems in establishing a government, cause the eventual takeover of the southwest by the United States. In Mexican history, the loss of her territory to the United States is referred to as "The Invasion of the North Americans into Mexico."

* Acuna, Mexican American Chronicle, p. 60

For further details on the history of the southwest see:
McWilliams, Carey - North from Mexico
Acuna - Occupied America
Acuna - Mexican American Chronicle, pp. 82-95

2. crown - reference to the Spanish Rule.

3. parasites - in this case, reference is made to the persons who remained in Mexico, living at the expense of others, without making any useful contributions or returns.

PART VII - Reform and Revolution....

I fought and died

for

Don Benito Juarez,[1]

guardian of the Constitution.[2]

I was he

on dusty roads

on barren land[3]

as he protected his archives

as Moses did his sacraments.

He held his Mexico

in his hand

on

the most desolate

and remote ground

which was his country.

And this giant

little Zapotec

gave

not one palm's breadth

of his country's land to

kings or monarchs or presidents

of foreign powers.[4]

1. Don Benito Juarez - known as "The Father of his Country" was a full blooded Zapotec Indian from the state of Oaxaca. A small, quiet man, he had been trained by the Fransiscan priests for the priesthood. Juarez left the seminary and studied law. For a while he served as Supreme Court Justice and took over the presidency when it was finally overthrown by enemies against Juarez.

2. "guardian of the constitution" - reference to Juarez's stand on the constitution of 1857 which established a democratic form of government and denied special privileges to the Catholic Church, which up to this time, had become the most powerful institution in Mexico.

3. "on dusty roads on barren land" - reference to Juarez's efforts to unify the provinces of Mexico.

4. foreign powers - 1846-67 - new difficulties were caused almost at once by the United States, France, Spain and England, who intervened because Juarez's government was unable to pay Mexico's international debts.

   It is also during this time that the French Invasion of Mexico occurred, drawing Juarez into seclusion while Maximillian set up his government. The Juarez troops were able to combat the French troops at Queretaro. Maximillian was captured, tried and executed in 1867.

   Juarez then began the long, arduous job of unifying Mexico. He was followed by Sebastian Lerdo de Tejada, who was overthrown by Don Porfirio Diaz.

   See Acuna, Mexican American Chronicle, pp. 60-62
   See also Simpson's Many Mexicos, Chapter 22, "Juarez, the Man of Law, pp. 270-286

PART VIII - Revolution 1910

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I am Joaquin.
I rode with Pancho Villa[1],
crude and warm,
a tornado at full strength,
nourished and inspired
by the passion and the fire
of all his earthy people.
I am Emiliano Zapata[2].
"This land,
this earth
is
OURS."
The villages
the mountains
the streams
belong to Zapatistas[3].
Our life
or yours
is the only trade for soft brown earth
and maize.
All of which is our reward,
a creed that formed a constitution
for all who dare live free!
"This land is ours...
Father, I give it back to you.
Mexico must be free..."

1. Doroteo Arango - more popularly known as Pancho Villa in history, a contradictory character who is known in the United States as a bandido and to the Mexican and Mexican Americans as a hero; supported the revolution in the northern states of Mexico; most important supporter of Madero and later Zapata.

2. Emiliano Zapata (1879-1919) - social reformer from the state of Morelos, whose philosophical ideas on land made him the champion of the Indian. Zapata believed that the land belonged to those who worked it. He fought against Diaz and supported Madero. He also fought against Huerta.

   Zapata eventually became president of Mexico for a brief period. He was assassinated in 1919.

3. Zapatistas - those who fought with Zapata.

4. Villistas - those who fought with Villa.

5. Rurales - to stifle the growing discontent, Diaz created a brutal force of federal police who terrorized the people. They became a symbol for the Diaz regime.

6. Yaqui - Indian tribe of the state of Sonora, who under the Diaz regime, suffered loss of their land and were sold to the plantations of Quintana Roo for 75 pesos a head - as Acuna states - "like cattle".

7. Tarahumara - large tribe in the eastern part of the state of Sonora; joined forces with the Mestizo factory workers to fight Diaz.

8. Chamula - Indian tribe of the southern mountain highlands in Chiapas, also fought against Diaz's forces.

9. Zapotec - Indian tribe of the southern part of Mexico who have contributed many great men to the country of Mexico, among them Don Benito Juarez.

I ride with revolutionists [4]

against myself.

I am the Rurales, [5]

coarse and brutal,

I am the mountain Indian,

superior over all.

The thundering hoof beats are my horses.

The chattering machine guns

are death to all of me:

Yaqui [6]
Tarahumara [7]
Chamula
Zapotec [8]
Mestizo [9]
Espanol

I have been the bloody revolution,

the victor,

the vanquished.

I have killed

and been killed.

I am the despots Diaz [10]
and Huerta [11]

and the apostle of democracy,
Francisco Madero. [12]

I am

the black-shawled
faithful women [13]

who die with me

or live

depending on the time and place.

10. Porfirio Diaz - dictator president from 1876 to 1910 when he was overthrown by the different forces of Madero, Zapata, and Villa. A mestizo general from the state of Oaxaca, he became president after Juarez died. He ruled Mexico longer than any other man in history. He was ambitious, pompous, and ruthless. Under his rule, the poor got poorer and the rich richer. Under his command, mo t of the Indians lost all their land.

    Diaz fled the capital of Mexico and was given political asylum in the United States.

11. Victoriano Huerta (1854-1916) - was one of Madero's generals, who betrayed Madero and then became president of Mexico, once again Mexico being ruled by a dictatorship. He was overthrown by the forces of Villa, Zapata, Carranza and Obregon.

12. Francisco Madero - a wealthy Crillo from the state of Coahuila, wrote the book that was to start the revolution. An idealist, Madero failed to take control of the presidency, was betrayed by one of his generals, and assassinated. He s recognized in Mexico as the "champion o democracy."

13. Faithful women - reference to las Gerri - leras, women soldiers who fought alongside of the men during the 1910 revolution. Many heroic deeds were performed by these women and from this period cam.. such famous women as Juana Gallo, Maria, and the famous Adelita. The women also acted as nurses and cooks, while the m fought.

14. Juan Diego - Indian peasant to whom the Virgin of Guadalupe is supposed to have made her apparition.

15. Tonantzin - the goddess of the earth; the Mother of the Aztecs. Today, the Virgin of Guadalupe is also referred to as Tonantzin.

I am

faithful

humble

[14] Juan Diego,

the Virgin of Guadalupe,

[15] Tonantzin, Aztec goddess, too.

For further information see:

McWilliams: North from Mexico
Acuna, Occupied America

PART IX - "Frito Bandidos or Robin Hoods?"

I rode the mountains of San Joaquin.[1]

I rode east and north

as far as the Rocky Mountains,

and

all men feared the guns of

Joaquin Murrieta.[2]

I killed those men who dared

to steal my mine,

who raped and killed

my love
my wife.

Then

I killed to stay alive.

I was Elfego Baca,[3]

living my nine lives fully.

I was the Espinoza brothers[4]

of the Valle de San Luis.

All

were added to the number of heads

that

in the name of civilization

were placed on the wall of independence,

heads of brave men

who died for cause or principle,

good or bad.

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1. San Joaquin Valley - mountain valley range in California - VERY rich in mineral deposits and agriculture. In the 1960's, San Joaquin Valley was the stage of the first migrant attempts to organize themselves into a union. Later the first lettuce and grape boycotts were led by the most widely known Mexican American leader, Cesar Chavez.

2. Joaquin Murrieta - the legendary hero of California fame, claimed by both Chileans and Mexicans, whose life as a bandido started after he shot the man who stole his mine claim. The historian of today believes that Joaquin was, in fact, many men named Joaquin. Joaquin became a symbol to the Mexican Americans as a man who successfully fought and resisted the early Anglo Americans of California.

3. Elfego Baca - New Mexico's folk hero; he was a deputy sheriff of Socorro, who barricaded himself in an adobe hut and singlehandedly fought off a mob of Texas cowboys during a night and day of gunfire.

4. Vivan and Jose Espinoza - folk heroes of Colorado in the 1860's who carried on similar activities of resistance against the Anglos, killing about thirty men in ambush before they were shot and beheaded by soldiers.

For further information see:

Acuna, Mexican American Chronicle, p.104
108
Acuna, Occupied America, p. 111-118
Amado, The Splendor and Death of Joaquin Murrieta
Paredes, With a Pistol in his Hand

00143

Hidalgo! Zapata!

Murrieta! Espinozas!

are but a few.

They

dared to face

the force of tyranny

of men

who rule

by deception and hypocrisy.

PART X - North of the Border

I stand here looking back,

and now I see

the present,

and still

I am the campesino,[1]

I am the fat political coyote[2] ---

of the same name,

Joaquin,

in a country that has wiped out

all my history,[3]

stifled all my pride,

in a country that has placed a

different weight of indignity upon

my

age-

old

burdened back.

Inferiority

is the new load...

The Indian has endured and still

emerged the winner,

the Mestizo[4] must yet overcome,

and the gachupin[5] will just ignore.

I look at myself

and see part of me

1. campesino - a farm worker, or as used in Latin American countries; a peasant worker.

2. coyote - this word is widely used in the English language, thus pointing to the fact that many words in Spanish were adopted into the English language.

3. history - have the students list as many definitions of the word "history" as they can think of.

4. Mestizo - see Part IV

5. gachupin - see Part II

6. melting pot - idea developed during the periods of European and Asian immigratio in the United States, whereby they threaten the nativism of the people alread living in the United States. The Meltin Pot process was to rid immigrants of the r culture, language and way of living and create the "Good American". The idea excluded many ethnic groups, among them Blacks, Mexican Americans and Asians. Other "White Europeans" were able to make the change into the mainstream of the "American Way of Life". Many people proposed different ways of making the process more rapid. Take for example Henry Ford s answer to the question, "How should immigrants be "Americanized?"

It was as simple as one of his Model A's

Ford ordered a large melting pot constructed outside of his factory to serve as a prop for a pageant. On the day of the pageant, groups of immigrants, dressed in the colorful costumes of their native lands, marched and danced toward the melting pot. The air was filled with the traditional folk tunes, each sung in its native tongue.

When the group at the end of the procession reached the enormous pot, it sang a danced one final chorus of its song and then disappeared inside. One by one, the various groups followed the first.

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who rejects my father and my mother
6
and dissolves into the melting pot

to disappear in shame.

I sometimes

sell my brother out

and reclaim him

for my own when society gives me

token leadership

in society's own name.

From the other side of the melting pot there began to emerge people dressed alike in the current American fashion. Forming ranks, they began to sing in clear English "The Star-Spangled Banner". Weaker and weaker grew the refrains of tarantellas and polkas as more and more people emerged from the pot to swell the chorus of the national anthem. At last the foreign tunes and words were heard no more; the final flash of color disappeared into the pot. All that could be seen now was a mass of people dressed alike, and marching together. All that was heard was one song and one language.

In the 60's, the Black Movement and later the Mexican American Movement, the idea of the Melting Pot was violently opposed to;coming out with such slogans as "Black is Beautiful", "I Speak Spanish" and "Brown and Beautiful".

For further information see:

McWilliams, North from Mexico
Acuna, Occupied America

PART XI - Past and Present Sufferings

I am Joaquin,
who bleeds in many ways.
The altars of Moctezuma 1
I stained a bloody red.
My back of Indian slavery
was stripped crimson
from the whips of masters 2
who would lose their blood so pure
when revolution made them pay,
standing against the walls of
retribution.

Blood
has flowed from
me
on every battlefield
between
campesino, hacendado,
slave and master
and
revolution. 3
I jumped from the tower of Chapultepec
into the sea of fame---
my country's flat
my burial shroud---
with Los Ninos,
whose pride and courage
could not surrender
with indignity
their country's flag
to strangers...in their land.
Now
I bleed in some smelly cell
from club
or gun
or tyranny.

I bleed as the vicious gloves of hunger
cut my face and eyes,
as I fight my way from stinking barrios
to the glamour of the ring 4
and lights of fame
or mutilated sorrow.

My blood runs pure on the ice-caked
hills of the Alaskan isles, 5
on the corpse-strewn beach of Normandy,
the foreign land of Korea
and now
Vietnam.

1. "altars of Moctezuma" - reference to religious sacrificial practices of the Aztec Indians.

2. "whips of masters" - reference to the Spanish conquest and immediately after where many of the Indian population of Mexico were enslaved on mines or plantations of Mexico.

3. Battle of Chapultepec - famous battle during the Mexican American War, stormed by General Winfield Scott and his troops when he marched into Mexico City in 1846 The castle was used as a military academ for boys. When Scott marched into Mexico City, he thought the castle was heavily fortified with men and ammunitions. Instead, his troops fought against young boys who refused to give up their school. The famous story of the cadets is now on of Mexico's great heroic moments. Each cadet left, jumped from a cliff, wrapping himself in the Mexican flag to symbolize their dying for their country.

4. glamour of the ring - perhaps this is the only reference to the writer, Rodolfo Gonzales. He was a National A.A.U. boxing champion and professional boxer.

5. Mexican American and World War II - Mexican Americans fought with distinction in the Pacific, Europe, Asia and in Africa even in the Aleutian Islands. During the war, Mexican Americans won 17 Medals of Honor and countless other awards for bravery. This makes the Mexican American one of the most decorated of ethnic groups

For further information see:

Raul Morin's Among the Valiant
Acuna's Mexican American Chronicle,
pp. 120-121

PART XII - Mexican American Culture

Here I stand
before the court of justice,
guilty
for all the glory of my Raza[1]
to be sentenced to despair.
Here I stand,
poor in money,
arrogant with pride,
bold with machismo,[2]
rich in courage
and
wealthy in spirit and faith.

My knees are caked with mud.
My hands calloused from the hoe.
I have made the Anglo rich,
yet
equality is but a word ---
the Treaty of Hidalgo[3] has been broken
and is but another treacherous promise.
My land is lost
and stolen,
My culture[4] has been raped.
I lengthen
the line at the welfare door
and fill the jails with crime.

These then
are the rewards
this society has
for sons of chiefs
and kings
and bloody revolutionists,
who
gave a foreign people[5]
all their skills and ingenuity
to pave the way with brains and blood
for
those hordes of gold-starved
strangers,
who
changed our language
and plagiarized[6] our deeds
as feats of valor
of their own.

1. La Raza - when Mexicans and Mexican Americans refer to themselves as la raza, they are referring to the Spanish speaking people who are bound together by a common language, and a common culture. In the usage as part of the Movement, it symbolizes the common objectives of all Spanish speaking Americans in their struggle for social, economic and political justice.

   The concept of La Raza was developed by the Mexican philosopher and educator, Jose Vasconcelos. His book, La Raza Cosmic Race, set his theory for all of Latin America and Mexico. Vasconcelos claims that "...the distant races of the world tend to mix more and more until they form another race made up of a selection from each of the existent lands."

2. Machismo - theory and concept of machismo is a complicated and often misunderstood and misused by many people. It is deeply ingrained in the culture and characteristics of the Mexican and Mexican American people. As used by Gonzales, it symbolizes courage and strength.

3. Treaty of Hidalgo - reference to the Guadalupe Hidalgo Treaty of 1848.

4. Culture - a study of culture would involve a study of ethnic group customs, language, music, health practices, and religion.

5. foreign people - reference to the Anglo Americans who came into the Southwest and learned from the people already settled there for 300 years, the Mexicans.

6. plagiarized - to steal and pass off as one's own the ideas or words of another.

7. our great senores - during the revolution of 1910, many great painters were stimulated to develop a unique style of painti that was to become world known and recognized as that of Diego Rivera (1886-1957), David Alfaro Siqueiros (1898-1974) and Jose Clemente Orozco (1883-1949).

They frowned upon our way of life
and took what they could use.
Our art,
our literature,
our music, they ignored ---
so they left the real things of value
and grabbed at their own destruction
by their greed and avarice.
They overlooked that cleansing fountain of
nature and brotherhood
which is Joaquin.
The art of our great senores,[7]
Diego Rivera,
Siqueiros,
Orozco, is but
another act of revolution for
the salvation of mankind.
Mariachi music,[8] the
heart and soul
of the people of the earth,
the life of the child,
and the happiness of love.

The corridos[9] tell the tales
of life and death,
of tradition,
legends old and new,
of joy
of passion and sorrow
of the people---who I am.

8. Mariachi music - popular music in Mexico and in the United States among the Mexican Americans. The Mariachi originated with the French occupation of Mexico. Originally, Mariachi meant music for a wedding.

Today, the Mariachi can be heard all over Mexico and especially so in Guadalajara where they are said to have originated. The Mariachi consists of any number of men, with guitars, violins, horns, harps. Their costume is that of the Charro in Mexico.

9. Corridos - translated, it means a ballad Corridos praise heroes and were composed by the common folk. Much of the history of the Southwest of the people who lived along the border of Mexico can be found in the corridos.

See Americo Paredes, With a Pistol in his Hand

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PART XIII - The Women - A Tribute

I am in the eyes of woman,
sheltered beneath
her shawl of black,
deep and sorrowful
eyes
that bear the pain of sons long buried
or dying,[1]
dead
on the battlefield or on the barbed wire
of social strife.[2]
Her rosary she prays and fingers
endlessly
like the family
working down a row of beets
to turn around
and work
and work.
There is no end.
Her eyes a mirror of all the warmth
and all the love for me,
and I am her
and she is me.
We face life together in sorrow,
anger, joy, faith and wishful
thoughts.

Joaquin makes several tributes to the Mexican and Mexican American woman.

1. In his first reference, the women were seen fighting alongside of her men in the Revolution of 1910.

2. In this section, La Mujer (the woman), like the man, is still surviving all the hardships of life.

Contrary to popular belief of the Mexican American woman, Joaquin shows her to be courageous and brave. She, too, carries the pride and dignity of her people.

She has endured in silence and was very much in the background.

Other tributes to La Mujer can be seen in his reference to Our Lady of Guadalupe and Tonazin.

In La Mujer, Joaquin sees the strength and the one main factor that has held the family together - La Mujer - not only with strength and dignity, but also with love.

PART XIV - Historical Endurance

I shed the tears of anguish

as I see my children disappear

behind the shroud of mediocrity,

never to look back to remember me.

I am Joaquin.

I must fight
and win this struggle
for my sons, and they
must know from me
who I am.

Part of the blood that runs deep in me

could not be vanquished by the Moors.

I defeated them after five hundred years,

and I endured.

Part of the blood that is mine
has labored endlessly four hundred
years under the heel of lustful
Europeans.

I am still here!

I have endured in the rugged mountains

of our country.

I have survived the toils and slavery

of the fields.
I have existed

in the barrios of the city

in the suburbs of bigotry

in the mines of social snobbery

in the prisons of dejection

in the muck of exploitation

and

in the fierce heat of racial hatred.

1. my children disappear - perhaps a reference to the assimilation of the Mexican Americans.

2. mediocrity - of moderate or low quality.

3. the Moors - a controversy and confusion has arisen as to the racial background of the Moors who occupied Spain around the year 1172. Some claimed that the Moors were Caucasian, others that they were Black. In any case, the Moors were African, dark, and probably, like the Spaniard and the modern Mexican, a mixture of many races.

See:

Acuna, pp. 27-31

PART XV - The Awakening - The Chicano Movement

1

And now the trumpet sounds,
the music of the people stirs the
revolution.
Like a sleeping giant it slowly
rears its head
to the sound of
tramping feet
clamoring voices
mariachi strains
fiery tequila explosions
the smell of chile verde and
soft brown eyes of expectation
for a better life.
And in all the fertile farmlands,
the barren plains,
the mountain villages,
smoke-smeared cities,
we start to MOVE.

La Raza!
Mejicano!
Espanol!
Latino!
Hispano!
2
Chicano!
or whatever I call myself,

1. This section is referring to the political and social movement of Mexican Americans. Paragraphs a through f give background information of the movement and describes some of its leaders.

a. After the war experience, many veterans returned back to the southwest. No longer contented with living in the same conditions as in the past, many veterans began a move towards improving conditions. Early efforts to organize can be seen in the first organizations, such as LULAC, PASSO, and MASA.

b. With the influence of the Civil Rights Movement in the 1960's, the Mexican Americans began meager efforts to gain recognition to the Mexican Americans in the southwest.

c. First of these organizers was Cesar Chavez who led the first agricultural union in the United States and focused attention on the plight of the migrant.

d. Later, another leader, Reis Lopez Tijerina, founded the Alianza Federal de Mercedes in New Mexico with the aim of winning back the lands the Mexican American people had under the Spanish and Mexican governments.

e. In Texas, Mexican American youths began to organize into the political group, La Raza Unida Party, under the leadership of Jose Angel Gutierrez.

f. In Colorado, Rodolfo Gonzales created the Crusade for Justice providing social services, cultural programs, and leadership; education, organizing around educational opportunities, and job and land reforms.

I look the same

I feel the same

I cry

and

sing the same.

I am the masses of my people and

I refuse to be absorbed.

I am Joaquin.

The odds are great

but my spirit is strong,

my faith unbreakable,

my blood is pure.

I am Aztec prince and Christian Christ.

I SHALL ENDURE!

I WILL ENDURE!

2. The word Chicano is used and brought into the vocabulary of the Movement. As used by the Movement, it is symbolized as a person who was active in bringing about social, political, and economical changes. Many different controversies developed as to the meanin and uses of the word. Many Mexican Amer icans felt uncomfortable with the word, preferring other names, such as Mexicanc Mexican American, or Latin American.

It became part of what Acuna called the Name Game and the Identity Crisis.

To Joaquin, the name is unimportant. For he feels the same kinship with other Mex ican Americans and Spanish speaking peop.e

Resources:

Yo Soy Chicano, film
Heritage in Bronze, film
Tijerina, & the Land Grants, by Blawis
Mighty Hard Road (about Cesar Chavez) by Terzian
Chavez, Man of the Migrants, by Pitrone
Mexican American Chronicle, by Acuna
Cultures in Conflict, by Acuna

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Follow-up discussion:

1. Who is Joaquin? What does the author do when he assumes Joaquin's identity? Could a woman see herself as Joaquin?

2. What is the "whirl of Gringo society"? (p. 2)

3. What are some of the rules and attitudes that confuse and scorn people? (p. 2)

4. What is manipulation? (p. 2) Give examples from modern life. What is a paradox? (p. 2) List the parodoxes that Joaquin identifies during the poem. How has Joaquin been destroyed by modern society? (p. 2)

5. How have Mexican Americans won the struggle of cultural survival? (see Acuna's Mexican American Chronicle, "Intellectual Fountains", p. 159)

6. Which battle would you rather win, the economic battle or the struggle of cultural survival?

7. What is the importance of Nezahualcoyotle and Cuatemoc? (p. 3 and 4)

8. What does "the sword and the flame of Cortes" represent? (p. 4)

9. Where are the symbols of the Eagle and Serpent used today? (p. 4)

10. How can a person be the sword and the flame and the eagle and serpent? (Mestizo)

11. How can a slave "own the land as far as the eye could see"? (p. 5)

12. What did the church want to do in Mexico? (p. 6) Can anything bad happen in the name of the church? What did the church take? What did the church give?

13. What is "that Golden Moment of Freedom" free from? (p. 6)

14. How can a man born in 1928 in Denver be part in blood and spirit of Hidalgo (p. 7) What would make him feel that way?

15. Who was Padre Hidalgo? (p. 7)

16. "I sentenced him who was me"... What does this mean? (p. 7) (dual paradox)

17. Morelo, Matamoros, Guerrero are companeros in what act? (pp. 7 and 8)

18. What is the Wall of Infamy? (p. 8)

19. Why are the question marks after the word "free" on page 8?

20. What is freedom?

21. What are parasites? (p. 9) What were the parasites that still existed in Mexico?

22. Who is still working, sweating, bleeding, praying and waiting silently for life to again commence? (p. 9) Have things changed?

23. What is Don Benito Juarez's place in Mexican history? (p. 10)

24. What does the line "Kings or monarchs or presidents of foreign powers" refer to? (p. 10)

25. In Part VIII, Joaquin is personifying himself as many different people in many different time frames. Why does he do this? What is Joaquin saying about his feelings for his history?

26. What does the phrase "all were added to the number of heads that were placed on the Wall of Independence" mean? (p. 14) What feelings does the author have in this section? Is he proud? Defensive? Beligerent?

27. According to the author, is it good to die for a principal? (p. 14)

28. In Part X, the author is viewing his people's present condition. What are the injustices? Who is responsible for them? What is one of the ways his people have reacted to their condition? What are Joaquin's feelings about his people's life?

29. Part XI recounts events. What are the specific events of history where Mexican Americans were integral to America's history in a positive way? Is this like any other history of the Mexican Americans? When? How?

30. What does "my culture has been raped" mean? (p. 19) What specific examples does he give to support this thought?

31. Part XIV is a summary of past history, present life, and presents a personal conflict of his people. Why is history so important to Joaquin? Does he gain strength from his past? How does his past direct him to face the future?

32. Is <u>The Movement</u> a natural outgrowth of Joaquin's past? Support your answer with specifics from the poem.

33. The ending of the poem is positive and strong. What does this tell you about Joaquin? What has he learned by reviewing his past? How will Joaquin face the future?

34. Is knowledge of history necessary for positive self concept? What would Joaquin feel about himself if he could only relate the feelings of Parts XII and XIII?

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